THE NEW YORK DRAMATIC MIRROR

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NYM CRINKLE'S FEUILLETON

POODLE DOG LITERATURE. BULWER LYTTON'S LOVE LETTERS. THE CALCULATING PRUDENCE OF YOUNG WOMEN. LORD LYTTON CURIOUSLY MALIGNED. THREE PLAYS THAT ARE POPULAR CLASSICS. THE TEMPORARY IDIOCY OF PASSION IN OTWAY'S VENICE PRESERVED. WASHINGTON IRVING BISHOP A PSYCHIC PHENOMENON.

I heard it said yesterday that Mr. Gillette, or somebody else, intended to dramatize the Bulwer Lytton Letters, which have recently been given to the world by Louisa Dewey, in vindication of the memory of the dowager Lady Lytton.

The book has been called "Poodle Dog Literature" abroad, and that phrase seems likely to stick to it here. It grew out of the fact that a number of the letters written by Lord Lytton to the woman with whom he was in love, and which are published *verbatim*, in the book, use the idiotic language of The Grand Canoodle. Nothing can well be more inanely absurd than this stuff when printed. It imitates the lisping phraseology of an infant, and the writer calls himself "zoo own loving poodle."

That Bulwer could descend to such drivel as this, even when he was doing the traditional puppy business, is almost incredible. But there it stands, and we have been treated this week to elaborate and stinging reviews of the man, rather than of the book, by nearly all the great dailies. The general impression made by these reviews is that the author of "Zanoni," "Richelieu," and "The Caxtons," never wrote anything else but this puppy dog stuff.

It ought to be said, however, that there are very few men who have passed through the "Roll on, silver moon" phases of experience, who would like to be measured by the literature they exuded to their sweethearts.

Prudhomme once remarked that every man was a victim, until he had been in love three times, and then he became a diplomat. Whether this be true or not, it is pretty safe to argue from the records of the divorce courts and the biographies of spiteful women, that man, as a rule, writes love letters with less sagacity and prudence than he does anything else in life. It never seems to occur to him that the divinity, to whom he pours himself out, numbers and dockets every one of his epistles and files them away for future contingencies.

Nothing will make a young man, who is utterly destitute of discretion himself, believe that a young woman possesses by nature this calculating prudence.

But was there ever an after-broil in which the feminine half did not turn up with every damnatory document under her arm? She seems to be impelled by an instinct to the preserving course, an instinct, or a superstition, that men may be "deceivers ever," and it is handy to have the letters in the house.

Nor does she scruple to hand them over to the lawyers, the reporters and the biographers. Her *noblesse oblige* never goes so far as to keep that sacred from the world, which was poured out in effusive sincerity at the time for her ear and her understanding only.

In justice to the brute side of this human trouble, I think it is but just to say that he is much the least calculating and wary of the two. He either tears up her letters or sends them back at the first trouble. At all events he does not publish them.

He appears to lack the feminine quality which can turn over the weakness which was at one time admired and encouraged to the ribald laughter of the world.

There is to me, internal evidence in the worst of the Bulwer Lytton letters, that the woman to whom they were addressed was *particeps criminis* in their idiocy.

You cannot make me believe that these labored attempts to be silly were aimed at a woman who did not encourage them and who could not understand them. Undoubtedly they had an esoteric side for the lovers only, as all lovers' letters have. Their idiocy was confidential and mutual. But there now appears to have been, throughout their delivery, a well-defined possibility in the woman's mind that they might at some time be used to throw the whole idiocy upon the writer.

Froude's scratching at Carlyle's domestic privacy is as nothing to the spite of this book when looked at broadly, and the denunciation of Bulwer Lytton as a cad, a coward, and a brute by the American reviewers seems to me to be a superficial and hasty judgment. His record is too large, his intellectual orbit too great to be investigated by a microscope, or measured by his broils with his wife.

The fact that he struck her, banged her head on the floor and even bit her, is attested on the evidence of a servant who was in the wife's confidance, and it is certain that after all these things, the wife condoned his acts and coaxed him back.

That any one will attempt to excuse his violence or mitigate the contempt which his conduct, on such occasions, deserves is impossible. But as the biographer utterly fails to furnish the slightest possible motive for his conduct, so also do the pages of this book utterly fail to furnish any extenuating circumstances, or to admit that he suffered more acutely for his own conduct than could anybody else.

Bulwer Lytton is a curiously maligned man in our day. Forty years ago the world honored him for work that is still current. He is one of the few Englishmen, of modern times, who have written plays that stayed. Richelieu, Money and The Lady of Lyons are popular classics, and entirely aside from the theatric hand which Macready lent them on their stage production, bear in the thought, the language and the purpose the same marks which made "The Last Days of Pompeii" one of the most popular books of the generation. But it is customary to sneer at these plays now, and the new school of critics and novelists regard the author of "Pelham" as beneath notice; although that book when it appeared quite effaced from the public mind the brilliant effects of "Vivian Grey." When in his fiftieth year, and after having published fifty books, Bulwer wrote and published anonymously "The Coming Race," he proved his ability to create, independently of his reputation, a new *furore*.

That a man, who had so abundantly shown in nearly every department of literature, his strength and his versatility, no less than his scholarship and good taste, should now be judged by his early love letters is peculiarly unfortunate.

But what I meant to have said before this is that "Puppy Dog Literature" is a common weakness of the emotions, and there ought to be some kind of a canon against publishing lovers' letters. They never mean anything except to the person to whom they are addressed, for as they are written with the feelings, it is with the feelings that they are to be read.

It is ordained that the grand passion shall displace the reason in a man. And it is manifestly unjust to judge of his reason, at such a time. Nobody can stand the publication of his own love-letters.

I suppose the voracious playwright, seeing that Lord Lytton's letters are attracting so much attention, believes the introduction of Puppy dog literature upon the stage will, in his desert of novelties, be a great triumph.

Alas for the voracious playwright it has been done! If you turn back to Otway, you will find it in the now unacted parts of Venice Preserved. Nobody ever put the poodle element in passion so squarely into action. Let me quote you the scene as it stands in Otway's works.

Remember that Antonio is an old Senator who has come to see his mistress Aquilina. This is the dialogue:

ANTONIO: Nacky, Nacky, Nacky—how doth thou? Hurry, durry, I am come, late, Nacky. Past eleven o'clock, a late hour; time in all conscience to go to bed, Nacky—Nacky, did I say? Ay, Nacky, Aquilina, lina, lina, quilina; Aquilina, Nackquilina, Acky, Nacky, Quil, Nacky. You fubbs, you prig, you. You little puss. Puzzee-tuzzy, I'm a Senator."

AQUILINA: You are a fool, I am sure.

ANTONIO: Maybe so, too, sweetheart. Never the worse Senator for all that. Come, Nacky, Nacky, let's have a game at romp, Nacky. You won't sit down? Then look you, now; suppose me a bull, a Bashan bull, the bull of bulls, or any bull. Thus up I get and with my brows thus bent, I bros; I say I bros, I bros, I bros. You won't sit down, will you? I broo. Now, I'll be a Senator again, and thy lover, little Nacky. Ah, toad, toad, toad, spit in my face a little Nacky. Spit in my face, prythee, spit in my face ever so little. Spit but a little bit. Spit, spit, spit, spit when you are bid, I say. Do, prythee, spit. What, you won't spit, will you? Then I'll be a dog.

AQUILINA: A dog, my lord!

ANTONIO: Ay, a dog, and I'll give thee this tother purse to let me be a dog, and to use me like a dog, a little. Hurry durry, I will, here 'tis. Now bough waugh waugh, bough, waugh!

AQUILINA: Hold, hold, sir. If curs bark they must be kicked, sir. Do you see, thus.

ANTONIO.—Ay, with all my heart. Do kick, kick on, now I am under the table. Kick again. Kick harder, harder yet—bough, wough wough, bough. Odds, I'll have a snap at thy shins. Bough wough, wough, wough, odds, she kicks bravely!

This is not a picture of the antics of a witless bedlamite, but a vivid outline of the temporary idiocy of passion. Antonio is not a fool except when he is with his mistress.

The old dramatists, with all respect to Brander Matthews, drew the shadowy side of human nature with a more cunning and a braver pen than do our contemporaneous writers.

But it is very plain that the Puppy dog side of human nature does not make a pleasant exhibition at the present time, and the stage has dropped it.

Odd, isn't it, that biography should pick it up?

* * * * *

The unseemly cutting up of our dead friend, Bishop, by the doctors, has been so generally commented on and deprecated that I need not add my opinions here. But there is one feature of the affair that has not been noticed, and which I desire to point out to my living friend, Mr. Alfred Ayres.

Washington Irving Bishop exhibited when alive some peculiar mental and emotional traits. He had cultivated an apprehensive gift up to a point of tactile expertness. He was hysterical and almost clairvoyant. He upset Bain's dictum that a man can see only with his eyes, for he occasionally saw with the back of his head and his spinal column. He was subject to catalepsy, like most hysterical temperaments. Altogether he was a psychic phenomenon, and so unlike other normal men that he puzzled and baffled the doctors and the materialists.

The moment they thought the breath of life was out of him they began to dig into his brain tissue to discover the peculiarity of his emotional tissue. This was in exact accord with the materialism of both the physiological and the orthœpistical doctors, who find all intellectual and emotional causes in brain tissue.

But the doctors found nothing to report. These hasty investigators have not announced a new order of vesicle or any new relation between the gray and the white matter. Everything was regular.

This is a very old result in physics, and is getting to be a very old result in science, because the anatomists look for idication in cellular tissue, and the verbalists look for soul in sounds.

The doctors' attempt to extract Bishop's secret with a scalpel reminds me of Alfred Ayres' attempt to catch Rachel's magnetism with a book of emphasis. NYM CRINKLE.

THE GREAT METROPOLIS.

The first actual novelty of next season, George H. Jessop and Ben Teal's melodrama, The Great Metropolis, will be produced at Proctor's Twenty-third Street Theatre on August 31 for an indefinite run. Proctor and Turner heard the play read about three weeks ago, and, although they had considered probably twenty attractions that were ready and anxious to go in, they concluded that they had heard nothing that promised as well as the melodrama mentioned, and on Monday the arrangements were concluded for its presentation.

In speaking of the matter yesterday (Tuesday), Messrs. Klaw and Erlanger stated that the authors of the play had devoted over two years to writing and arranging it. It had been read to some very eminent critics, and pronounced excellent. A number of prominent managers had tried to secure it, but they were the lucky ones.

The managers expect to give the play one of the most elaborate productions submitted to the New York public for many years. The piece treats of New York life of to-day, and the best scenic artists, the best stage carpenters, and the best property makers in the city will be put to work on it at once. Neither the play nor the theatre has any other bookings for next season except the one mentioned.

MISS DAVENPORT'S WEDDING.

Fanny Davenport closed her season on Saturday in Philadelphia, and was married in this city on Sunday to Melbourne McDowell, the leading man of her company. Her previous arrangements for the ceremony, as published exclusively in THE DRAMATIC MIRROR some weeks ago, were uttered for the purpose of evading the ubiquitous reporter, but events proved that he was not to be evaded, the daily press on Monday morning containing the facts of the happy event.

The marriage was strictly private, and was performed by the Rev. Dr. Charles H. Eaton, pastor of the Church of the Divine Paternity, at that clergyman's residence, No. 17 East Forty-sixth street. Mrs. Eaton, a relative of Miss Davenport, and Miss Davenport's ten-year-old niece, were the only other persons present besides the principals and the clergyman. The marriage was according to the ritual of the Universalist Church, and after the ceremony, the happy pair left at once for the St. Cloud Hotel, where they are stopping at present.

THE CASE WAS MERELY POSTPONED.

In order to ascertain what ground there was for the report that the suit brought by A. M. Palmer (as representative of the estate of Bartley Campbell, against the executors of Samuel Colville, Mrs. Colville and J. W. Rosenquest), had been decided in favor of the defendants, a representative of THE MIRROR, recently interviewed Manager Rosenquest. It will be remembered that the suit was for an accounting of the profits accruing from the lease of the Fourteenth Street Theatre, which was held by the late Bartley Campbell at the time of his death.

"The case came up, on or about April 23," said Mr. Rosenquest, "and the Judge threw it off the calender owing to the shape in which it was then presented. He held that I should not be included in the list of the defendants, and that if any wrong had been done, I was an innocent party to it. Now if any suit is to be brought, it must be against the others on the list, and if a verdict is obtained by Mr. Palmer then, and then only, can I be called upon for an accounting. Between you and me, I wish that a suit would be brought, as by it they would have to pay two months' rent. The present lease expires on Sept. 1, and my new lease is with the estate of Marshall O. Roberts, beginning on that date."

A statement was next obtained from Ex-judge A. T. Dittenhoefer, counsel for Mr. Palmer.

"A report is being circulated that Mr. A. M. Palmer was defeated, in the action brought by him as receiver," said the lawyer. "This is absolutely without any foundation. The facts are simply these. The case was called for trial before Justice O'Brien at the May term of the Supreme Court, special term. After it was opened by plaintiff's counsel, the defendant's attorney moved to postpone the trial on the ground that the executors of Samuel Colville had not been served with the summons and complaint in the action, although they were made defendants, and that until the defendants were served, the trial should not proceed. Although plaintiff's counsel took the view that the executors had no interest in the case, on account of the death of Samuel Colville, the theatre did not pass to his estate, but to the surviving partner, Edward G. Gilmore, who transferred his right, title, and interest to Mr. Rosenquest. The Judge thought it best they should be served, and postponed the trial until that is done. Proceedings are now being begun to have them served by publication. No witnesses were examined; there was no decision one way or the other on the merits, and the case was simply postponed."

ACCORDING to a Western manager, who is a careful observer of the signs of the times, the Spring is getting to be worse for theatrical attractions every year, while the Autumn is becoming better. If this be the case, managers will most probably close their theatres and their seasons about April 1, next year.

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The Mirror has the Largest Dramatic Circulation in America.

THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for three months.
Postage prepaid.

'TIS NOW.

NOW is the time when the weary press agent ceases from troubling dramatic editors with the emanations of his imaginative brain. But think not that he has disappeared for good. He has merely retired into his Summer shell to concoct a fresh batch of alleged incidents that might have happened to his particular star, the majority of which have not even the merit of clever invention.

Now is the time when the young woman who has ended her season as a *figurante* in one of the numerous farce-comedy companies, comes back to town to tell of the laudatory press notices she received everywhere that the troupe appeared, and how jealous the leading lady became of her success.

Now is the time that the utility man entertains his friends with his extensive repertoire and the numerous offers he has received for next season. He generally confides to the powers that be, and dramatic agents in particular, that he would be glad to take any kind of a dramatic job they can offer him. But this is merely an "aside" whisper.

Now is the time that the leading man is seized with the starring fever, and spends his savings in preparations for the coming season. It is quite probable that he will get stranded at the end of two weeks, but that will be because the public does not appreciate the "legitimate" interpreted by a first-class tragedian.

Now is the time that the giddy young society girl who has appeared in amateur theatricals seeks a position on the professional stage. When she is told that there is no demand for Juliets or Paulines she goes home with the firm conviction that the drama is in a very hopeless condition, when a "real lady" offers her services and is not instantly engaged to elevate the stage.

Now is the time when actors, actresses and the player folks in general are anticipating a much needed rest, whether it be in the stuffy confines of the metropolis or in the vicinity of green lanes and babbling brooks. Happy are those among the craft who have nothing to worry them in the matter of an engagement. The enjoyment of vacation time is greatly enhanced if the hard working Thespian is not constantly haunted by those ominous words "At Liberty."

At all events, now is the time to recuperate, and as it does not pay to fret and worry and borrow trouble, our advice to one and all is to make an effort to gain in health and good nature during the Summer months. The talented and deserving will always be in demand. Look at matters in a philosophical light, and whether you have secured a re-engagement or not, laugh at fate and enjoy life, for Mother Nature is about to smile her sweetest, while the song of birds and the perfume of flowers remind you that all the world is in holiday humor.

BRAVO, CRANE!

IT is to be hoped that the views concerning the native drama which are now being set forth in various ways will ultimately produce beneficial results. As yet, the agitation has not gone further than mere discussion. It is all very well for metropolitan newspapers to present the opinions and experience of prominent managers and star actors, but there is but very little substantial benefit for the ambitious playwright in the "masterly inactivity" displayed in the acceptance of home-made dramatic products.

The nearest approach to anything like practical encouragement comes from a syndicate article to which the name of WILLIAM H. CRANE is appended. Mr. CRANE says in the course of his optimistic and roseate remarks that he sees "nothing entirely discreditable to a country in the fact that it possesses only seven living playwrights of acknowledged excellence." He maintains that "ten years ago, the cry we so often hear now, was loudly raised in England, and English managers dismally declared that they had no native dramatists and so were forced to go to their neighbor, France, for their dramatic ammunition. * * * At length the public grew tired of importations and adaptations, and demanded works of originality. As soon as it became an object to the English manager to obtain the domestic article, he encouraged its manufacture, and hey, presto! his encouragement bore fruit."

Mr. CRANE believes that a similar condition of affairs is the cause of dramatic barrenness in America to-day. He draws a vivid picture of how the struggling concocter of "plays" goes from one manager or star to another, and at last disheartened he locks his manuscript in a drawer, and wisely enough resolves to write no more for the stage." He points out that among the reasons for the scarcity of American plays are the lack of stock companies, and the lukewarm manner in which the occasional author's matinee is given here, in contrast to the established institution of such performances in London. The *pièce de resistance* occurs in the concluding paragraph, according to which Mr. CRANE expresses his willingness to risk the production of American plays in the future, as his experience convinces him that he need not travel outside of his own country while half a score of American dramatists are able to wield their pens.

Now let other managers and stars follow suit and we shall soon be able to again prove to the rest of the world that when Americans turn their attention to anything in real earnest, they are fully able to hold their own with European competitors. Moreover, there is every evidence of latent talent for dramatic authorship in the community, and we are confident that proper encouragement would call forth plays of genuine merit.

WATCHMEN IN THEATRES.

THE Worcester Theatre, at Worcester, Mass., was totally destroyed by fire which broke out at an early hour on Thursday morning last. The LEWIS MORRISON company had presented Faust on the previous night, and about five hours had intervened between the conclusion of the performance and the breaking out of the fire. All accounts agree that its origin is a mystery. Mr. MORRISON uses chemicals in producing the flash light, in the fourth act of Faust, and although he says they are harmless, it might be conjectured that they could become ignited by the gnawing of rats, spontaneous combustion, or some ordinarily unlooked for cause. Conjecture, theory and assumption as to the origin of the fire, so long as it remains wrapped in mystery, is almost valueless.

In an interview with a MIRROR correspondent, Mr. MORRISON expressed his surprise that there had been no watchman in the burned theatre. He said that had he been aware that the theatre was without a watchman he would have placed one there himself. This recommends itself as an excellent suggestion. In nearly all the fires that consumed theatres this year, a vigilant watchman could have saved the buildings, at least, from total destruction. Given a theatre, a watchman and the time two or three o'clock in the morning. When an incipient blaze from a smoldering cigar or cigarette makes its presence felt, the watchman rushes to the spot, and, with the ordinary appliances in use for extinguishing fires in every theatre, puts it out. If he cannot master the fire, he calls out the fire department by telephone, or presses a button that sounds a gong in the fire department head quarters.

The services of a competent night-watchman at out-of-town theatres would nip in the bud such fires as that which destroyed the Windsor Theatre at Chicago, on the night of April 30, and the Worcester Theatre last week. It is reasonable to infer that the fire in the latter must have been eating its way for some time before the flames burst out of the building. And it is also reasonable to suppose that while the blaze was getting under headway, one man knowing just what to do and how to do it, could have stamped it out, or held it in check until the firemen arrived.

It would be safe to say that there are theatres by the score, all over the country, that are not patrolled by watchmen at night. If an efficient system of fire sentinels were introduced into all our theatres, it would tend greatly to reduce the insurance rates, and would inure to the benefit of the profession, who generally lose their wardrobes in these conflagrations. The safeguards and precautions taken to prevent the breaking out of fires during performances should not be relaxed when the houses are empty.

UNDRESS JOURNALISM.

WE had occasion in our issue of last week to refer to the habit of the daily press of turning to the stage when in need of sensational material. The correctness of this statement could have no better proof than the perusal of an article headed "Behind the Casino Scenes," published in the New York *Sun* of last Sunday. The scribe, in search of spicy reading matter, claims to have mingled and chatted with the Casino chorus girls in various stages of undress. It is a pity he did not make use of a photographic camera to give pictorial effect to the "pretty chorus girl with big, naughty black eyes, as she smoothed on her scarlet stockings in her little dressing-room at the Casino, preparatory to her appearance in the first act of The Brigands," accompanying her remarks by "giving a tug to the silken garter and a pretty kick of the handsome leg to make sure all was taut and secure."

It must have been a pleasing assignment to watch "a score more of the merry lasses chattering and humming little fragments of the opera as they tripped out of their long skirts into their tights and wigs." Indeed, the scribe must have been completely overcome, for he admits, in a burst of confidence, that "the revelations of the grace and beauty of the feminine form divine through the open doorways were bewildering and startling to the uninitiated."

How could Mr. DANA lead one of his "bright young men" into such temptation as watching a handsome black-eyed girl, while she tossed aside a lot of dainty lace-edged lingerie and hustled herself into a gay little petticoat of scarlet and white and an Italian headdress." But worse than this, the faithful chronicler relates that while on the stage one of the girls "has made an ugly tear in her trousers, through which the white flesh gleams, and she doesn't know it." To cap the climax "a wicked little girl with the handsomest legs in the collection," confides to the reporter that if the tights "should slip, we'd make more of a hit than the principals, and that wouldn't do, you know, and we'd be sure to get an encore before we could fix 'em up."

If this article had appeared in one of the tinted flash sheets that cater to a depraved taste for vicious and voluptuous revelations of real and imaginary occurrences, we should have taken no notice of it whatever. When, however, a metropolitan daily that boldly proclaims itself "the greatest of all newspapers," lowers itself to the level of the sensational press, we deem it time to protest.

If the management of the Casino admitted the reporter behind the scenes for advertising purposes, they are deserving of severe censure. Because young women are compelled to earn their living on the stage in a subordinate capacity, it is no reason why they should be exhibited like a lot of choice cattle to provide a sensual article for the Sunday press.

Possibly the article may prove of some slight advantage to the box-office, but no comic opera that requires the suppositious aid of a dressing-room *exposé* is apt to have much inherent merit from a musical and dramatic standpoint.

PERSONAL.

BURT.—Laura Burt, the popular little soubrette, will sail for England on June 3.

MATHER.—Margaret Mather, who appears this week at the Grand Opera House, will sail for Europe on June 1.

HALLEN.—Fred Hallen will sail for Europe on the *City of Paris* on June 12. Mr. Hallen will be absent from this country about six weeks.

HOLLIS.—John B. Hollis, the actor, was married on last Thursday in Jersey City, to Lena V. Thomson. Mrs. Hollis is not a professional.

TAYLOR.—H. S. Taylor is reading three plays a day. Since opening his office at Klaw and Erlanger's Exchange he has received no less than 200 manuscripts.

LACY.—Harry Lacy has arranged all the dates of The Still Alarm company next season, so that they will not interfere with attendance on the races.

SCANLAN.—W. J. Scanlan was tendered a banquet by the Irish National Club and the Press Club of Dublin, during his recent engagement in that city.

BEANE.—George A. Beane, who has been with Denman Thompson the past ten years playing Cy Prime, will sail for Europe by the *Wisconsin* on June 4.

JAMES.—Millie James, the sixteen-year-old daughter of Louis James, is acquiring quite a reputation as a writer of graceful poetry. She will graduate from college next year.

AKERSTROM.—The financial success of Ullie Akerstrom, at the Star Theatre, has been so great that the engagement has been extended from the two weeks originally engaged to four weeks.

GALLAGHER.—May Gallagher has been engaged by Kate Claxton to play the part of Lucy Danvers in The World Against Her. She joined the company last week at New Britain, Conn.

LANGTRY.—Mrs. Langtry confessed judgment in the sum of $2,289 to her costumer, Charles Hawthorne, on last Friday. The bill was for the costumes for the production of Macbeth at the Fifth Avenue Theatre.

BELL.—Digby Bell's benefit at the Star on Sunday night was the largest that has been in the city since that tendered the New York Baseball Club. Although no fancy prices were given for seats the receipts amounted to $1,783.50.

LANGTRY.—Mrs. Langtry will sail for Europe, accompanied by her manager, Frank C. Griffith, and Mrs. Griffith, on the *City of Paris*, August 7. Mrs. Langtry will not return here until season after next. She retains her Twenty-third Street residence.

PITOU.—Augustus Pitou will sail for New York *via* the Alaska on June 1. Mr. Pitou writes that the foreign season of the Scanlan company will close at Manchester on July 13, and that in Dublin, Mr. Scanlan achieved the success of his stage career as an Irish comedian.

PITOU.—Gus Pitou will sail from Liverpool for this city on June 1, by the *Alaska*. After a brief stay of two weeks here, he will go to San Francisco to prepare for the opening of Robert Mantell's season at the New California Theatre on July 8, and of Rose Coghlan's at the Baldwin on August 5.

ARONSON.—Rudolph Aronson sailed for France on Saturday last on *La Normandie*. He goes over to complete negotiations for important attractions, and will be on the lookout for novelties. He also expects to complete necessary arrangements with M. Chassaigne for the production of La Mexicana next Fall.

ROWE.—George Fawcett Rowe is said to have entirely recovered his health during his sojourn in England. He is expected to return to America, early in September, to appear in his famous role of Micawber under the management of Dr. Charles L. Howard. Mr. Rowe will only perform in the principal cities including those of the South and California.

MURDOCH.—A benefit will be given to the veteran actor, James E. Murdoch, at the Academy of Music, Philadelphia, this (Wednesday) evening. Among those who will appear are the beneficiary, who is now seventy-seven years ago, Mrs. D. P. Bowers, Miss Mittens Willett, Henry Aveling, S. C. Dubois, Mrs. John Drew, F. Chappendale and W. H. Wallis.

EMMET.—The report that J. K. Emmet owned a 35-foot sloop-yacht is incorrect. J. Kline Emmet, Jr., is the possessor of a 45-foot sloop-yacht. His father owns a steam yacht 98 feet over all. The comedian bought this yacht, solely on account of his wife's health. The genial Fritz's hobby is horseback riding. Every morning and afternoon, Mr. Emmet can be seen on the equestrian road in Central Park indulging in his favorite exercise. In his stables at Albany he keeps ten saddle horses, including "Hamlet," "Markham," "Eph," "Tom" and the Kentucky thoroughbred, "Sensation."

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It is a curious fact that Washington Irving Bishop always feared premature burial. He had a presentiment that some time, while in a cataleptic state, he would be thought dead and put under ground.

It was on this account that, two or three years ago, he told a friend—a physician, by the way—he wished every possible precaution taken to avert such a possibility.

"I do not want an autopsy held," he said, with emphasis, "and even if the doctors agree that death has come, don't let me be placed in the earth. Put me in a coffin plentifully provided with auger-holes, and leave me in a vault for a month."

But the doctors cut him up three-hours-and-a-half after they believed him to be dead, and now the experts and coroners are vainly trying to discover whether at the time of the carving, Bishop was really lifeless or only in a trance.

✣

George Knight and his devoted Sophie have gone to Asbury Park. Knight is still quite ill, the improvement in his condition which recently inspired the hope among his friends that he would again be able to act, having been succeeded by a relapse. Mrs. Knight hopes that the sea air and change of scene will have a beneficial effect.

✣

J. W. Pigott writes from England that he expects to return to New York before long. His plays have been coming to the front on the other side.

✣

Grace Hawthorne's opening play at the Union Square, next November, will be Josephine, or the Royal Divorce, by W. G. Wills. She will also have in her repertoire Marion De Lorme, Paul and Virginia and Camille. Before coming over here, Miss Hawthorne says that she will appear at the Paris Vaudeville in the last-named play. Kelly will hustle through the term of his principal's absence at the London Princess', which is to remain under her control.

✣

Richard Mansfield is making a plucky fight in London. I am told on good authority that he has lost money steadily since he settled there and that his Boston backer has been called upon early and often for supplies.

Nevertheless, Mansfield proposes to stick to his plans, and even contemplates an extension of his stay abroad. Such pertinacity should bring its reward—if not at the box-office, why, then, in heaven.

✣

These warm nights are fatal to theatrical receipts. The box-office returns when old Humidity is abroad, form as safe and reliable a record of the temperature as the thermometer.

✣

The nastiness of the *Sun's* article on the Casino chorus girls, and the imbecility of the *Herald's* account of the literary tastes of several minor actresses were characteristic features of last Sunday's journalistic produce. What with the papers that use the stage as one of the easiest media for debasing sensational rubbish, and the other papers that lend their columns to the twaddling tricks and devices of those people that depend for sustenance upon free advertisement, the reputable portion of the profession has good cause for its complaints against the press.

✣

Clover is such a charming little opera, that it is a pity Colonel McCaull did not present it with scenery and dresses somewhat approaching the scale of excellence observable in the mounting of The Brigands and The Oolah. But Clover's ordinary scenery and badly selected costumes are lost sight of when we come to the question of musical worth. In this it distances its competitors.

FIRE AT C. R. GARDINER'S FARM.

T. E. Mills, who recently purchased from C. R. Gardiner all the scenery, costumes and properties of Zozo, together with the rights to present that spectacle next season, visited Mr. Gardiner's home at Noroton, Conn., on Thursday last, to remove some of the scenery. The latter was kept in a large barn and storehouse combined, on the farm. Mr. Mills had just conveyed the scenery to the station when the barn took fire. It was only through the efforts of Mr. Mills and the employés about the place that the live stock in the barn was rescued. The doomed building was burned down to the ground. The loss will amount to about $5,000. Eleven vehicles of all kinds, including carriages, farm-wagons and sleighs were destroyed, together with a number of the trick properties belonging to George H. Adams. The upper part of the barn was used as sleeping apartments by the help. A dove cote in the rear of the barn containing a hundred pigeons including a number of costly carriers, perished in the flames. The origin of the fire is unknown.

NEWTON BEERS' ENOCH ARDEN.

Judging from present indications, the reproduction of Enoch Arden by Newton Beers, on a scale of magnificence, unknown when the late Edwin Adams was in the title role, will be one of the marked events of the coming dramatic season. Tennyson's story of the shipwrecked mariner is one that goes straight to the human heart. Mr. Beers intends to frame the picture of Enoch Arden in an exquisite stage setting, and to present a dramatic work that will appeal to the eye and ear as well as to the sensibilities of the public.

A man who has played leading parts with masters of their art like Joseph Jefferson, the late E. H. Sothern (Lord Dundreary) and William J. Florence, and who has, of late years, starred in the romantic drama with great success, ought to be able to present a fine portrait of Tennyson's ideal. He announces that he will be supported by the very best talent that can be secured. But apart from the promise of a fine cast, Mr. Beers proposes to have ballet and musical accessories worthy of the noble work. For the rest, it is only necessary to add that Henry E. Hoyt, the artist of the Metropolitan Opera House and the Casino, has been for months preparing the scenery and mechanical effects, and is willing to stake his great reputation that the mounting of Enoch Arden will not be excelled by anything on the stage to-day.

The shipwreck scene is said to be a wonderfully realistic picture, and the company will number fifty-one people. Mr. Beers will open the season at Hooley's Theatre in Chicago on July 7, where he is booked for an eight weeks' engagement. Enoch Arden will run for four weeks at the Star Theatre, New York, in the Fall. William A. McConnell has been secured as general manager.

BON VOYAGE!

The out-going European steamers are daily carrying from our shores many professionals who have laid aside the velvet and ermine of stage royalty for the democratic ulster and soft hat of the traveler, and who have donned the grip and the alpenstock with pleasant anticipations for the coming Summer. The wharves re-echo with cheery good-byes. The air is fragrant with flowers. As the daily papers say: "All is life and excitement."

Here we see a Richelieu in close confab with one of Hoyt's spasmodic heroes, and a Juliet eating Huyler's with a Merry Mountain Maid. The dark browed tragedian and the merry-eyed soubrette find upon the polished deck a common level, and chat together over the petty annoyances of the season just passed, that make an actor's life not always "a happy one."

The brief resting spell given our stage people is much needed. The drama is an exacting mistress and the successful actor, during the season is virtually a slave to the demands of the public, a prey to the fiendish tyranny of the property-man and to all the ills that the provincial hotel is heir to.

The ocean voyage and the recreations of travel will reanimate many a tired brain, and will give new vitality to our foot-light favorites.

THE DRAMATIC MIRROR sends to them all a hearty *bon voyage* and rejoices that they are taking timely warning from that touching verse which tells that:

Once on a time a good stock actor man
To whom no Summer resting spell was given,
Resolved that he would try another plan,
And now he spends his Summers up in heaven.

THE OOLAH IMPROVED.

Francis Wilson and his manager, A. H. Canby, are somewhat more sanguine over the future of The Oolah than they were on last Tuesday morning. Since that time Mr. Wilson has been adding new material to the work, and the business at the Broadway Theatre has improved in consequence. Among the additions is a quaint and funny duet by Mr. Wilson and Miss Jansen, introduced in the third act on Wednesday night, which caught the fancy of the audience at once, and secured five encores on Friday night. The action of the piece has been quickened, and a new drinking chorus was added on Monday night. In an interview recently, Mr. Wilson stated that his confidence in The Oolah was unshaken.

"I have always believed that it contained the elements of popularity," said Mr. Wilson, "and I am pleased to note, with the changes we have made from day to day, that the audiences have increased in proportion. As long as the box-office statements are satisfactory, I certainly ought to be happy. I believe that I have one of the best companies ever seen in comic opera in this country, and the praise I gave my people publicly on the opening night was not merely a formal act of courtesy—it was a genuine tribute. Not only do I pin my faith on The Oolah for this city, but I fully believe it will be a 'winner' on the road."

AN APPRECIATED MANAGER.

Edgar T. Wilson, who so successfully managed the tour of Clara Morris during the past two years, and recently withdrew from her executive staff, has been made the recipient of a valuable and handsome album by the members of Miss Morris' company. The offering is one of the finest specimens of the bookbinder's art that can be found. It is made with heavy leather leaves, and is bound in olive wood with panels of birdseye maple and massive metal mountings. A heavy plate on the front cover is inscribed "Edgar T. Wilson, from the Clara Morris Company." The book contains the autographs of the ladies and gentlemen presenting it, and was accompanied by the following elegantly engraved letter:

Edgar T. Wilson:

We, the members of the Clara Morris Company, desire to tender you this small token of our esteem.

As our manager and representative of the company, we wish to thank you for the many acts of kindness shown us during the season.

We regret exceedingly your departure from the company, and you can always feel sure of our best wishes in the future—the same as you have deserved and had in the past.

Signed.—Frederic De Belleville, J. B. Gorham, Walter C. Kelly, F. H. Tyler, Julian Kahn, Mittens Willett, Octavia Allen, Kate Massi, W. W. Rawley, John C. Elliott.

Many of these people will support Miss Morris next season. They regret Mr. Wilson's absence, and he will, doubtless, be missed.

THE BOOTH-BARRETT SEASON.

Booth and Barrett's receipts for the four weeks that they are to play at the New California Theatre, San Francisco, will probably reach $100,000. On June 10, they will begin a week's engagement at Los Angeles, reaching Portland, Ore., in time to play in that city during the week of June 24. Three nights each will then be devoted to Butte City and Helena, Montana, the season closing in the latter city, on June 6. They will then come East, going direct to Cohasset. Mr. Booth as Mr. Barrett's guest. The latter has had a new steam yacht built. The Summer vacation will be spent in cruising along the coast, between Newport and Bar Harbor.

The tragedians will open their next season together, by playing the week of Sept. 23 at Louisville, for which they will receive $20,000 cash for seven performances. After that week Mme. Modjeska will join Booth, while Mr. Barrett will go to Chicago to produce William Young's new tragedy, Ganelon, at the Chicago Opera House on Oct. 7. Mr. Barrett expects to spend between $40,000 and $50,000 on this production. About 200 people will be employed in the representation. Minna Gale will play the leading female role. Booth and Modjeska will play eight weeks in a repertoire at the Broadway Theatre, beginning in October, and Mr. Barrett will be seen at the same house in Ganelon in March next.

CORA TANNER'S SEASON.

George W. Sammis, the business manager of Cora Tanner in Fascination, was in the city last week. Mr. Sammis, soon after his arrival, victimized a MIRROR reporter with his latest *jeu de mot*.

"They say 'The wages of sin is death,'" said Mr. Sammis, "but nevertheless, I shall bid defiance to death again next season, as I have made arrangements with the Colonel to that effect." On being presented with two perfectos, the scribe regained consciousness, and Mr. Sammis continued:

"We closed our 35 weeks' season the 11th inst. at Hooley's in Chicago. Colonel Sinn Walter and Miss Tanner, are more than satisfied with the success of Fascination. The season has been a very pleasant and prosperous one.

"Miss Tanner has received the highest kind of praise for her work and has added greatly to her reputation. The next season commences on September 20 and is booked solid to May 11, when we close in Milwaukee. Colonel Sinn thinks very strongly of going to San Francisco next Summer, playing out and back. Miss Tanner appeared there in Alone in London and made a very strong impression two seasons ago. The company for next season remains the same as last, with the exception of Edward Bell. Harold Russell has been engaged to play his part. All our scenery will be carried again next season. I shall spend my vacation as usual, at Sound Beach this Summer."

J. K. EMMET is in the second month of his success with Uncle Joe at the Fourteenth Street Theatre, where business still keeps up to its former standard. Mr. Emmet is constantly composing new music which he is adding to that already in his new play.

PROFESSIONAL DOINGS.

EMILY MAYNARD has gone to Sound Beach for the Summer.

CATHERINE COGGSWELL has been engaged for the Summer season at the Soldiers' Home, Dayton, O.

THOMAS O'BRIEN, formerly of the O'Brien Brothers, has been engaged by T. E. Mills to create a part in Zozo.

ADELE CLARKE will divide the time this Summer between Asbury Park, Bussard's Bay and Keene, N. H.

As now arranged, Imre Kiralfy will open the season of the Standard Theatre on August 19, with a new production.

GEORGE KENNINGTON has been re-engaged as business manager of Neil Burgess' County Fair company next season.

PERCY HASWELL, formerly of the Sweet Lavender road company, has been engaged for the County Fair company.

HENRY MOLTEN has been engaged for the tenor roles in the opera company which will open its season at the Warder Grand, Kansas City, on June 9.

R. F. MCCLANNIN, formerly of Maggie Mitchell's company, has been specially engaged for Edward Harrigan's company during the Philadelphia engagement.

MISS ST. GEORGE HUSSEY has been engaged by Frank McKee to play Violet in A Tin Soldier next season. George Lorraine has also been secured for the same organization.

THE Amaranth Amateur Dramatic Association of Brooklyn, numbering sixty in all, visited Proctor's Twenty-third Street Theatre on Saturday night to witness The County Fair.

LOUIS JAMES will add Richard III. to his repertoire next season. It will be his first appearance as Gloster. He will give the play a special production with new scenery, which will be carried on the road.

WHILE filling his Liverpool engagement recently, W. J. Scanlan was entertained at a banquet by the Irish National Club of that city, and was also a guest at the annual dinner of the Liverpool Press Club. So successful has the season been, that Manager Gus Pitou has extended the dates two weeks beyond July 8.

MARIE WAINWRIGHT returns from Europe on August 1, when rehearsals of Twelfth Night will be begun. Her season will open at McVicker's Theatre, Chicago, on August 19, and after an engagement of three weeks, she will open the season of Nixon and Zimmermans's Broad Street Theatre, Philadelphia.

IRENE ACKERMAN has brought suit in the Circuit Court against Nat Goodwin, asking for an injunction restraining Mr. Goodwin, Brander Matthews and George H. Jessopp from producing the play of The Gold Mine, on the ground that it infringes on a copyright for a published play entitled "The Gold Mine," granted her in January, 1880.

THE following Board of Directors was elected by the Metropolitan Automatic Opera Glass Co. on Thursday last: John N. Hayward, A. M. Palmer, Ex-Judge Dittenhoefer, Howard Carroll, Albert Aronson, Charles Barton, Joseph A. Jacobs, H. A. Parr, Frank W. Sanger, P. S. Ackerman, W. S. Pinch, Nathan Kaufmann and Henry E. Abbey.

A CIRCULAR has been sent to all managers of this city requesting the attendance of those opposed to the unjust piratical working of the Inter-State Commerce Bill, at the Madison Square Theatre at 1 o'clock on next Monday afternoon. The object of the meeting is to organize a protective association and engage a competent attorney to give immediate and undivided attention to the matter, in order that some relief may be obtained, before the regular dramatic season commences.

THE following is the full company which James W. Morrissey has engaged for the season of grand and comic opera, to be inaugurated at the Grand Opera House, on June 3, with a production of Martha: Mme. Pauline L'Allemand, Emma Berger, Nina Bertini, Athalie Claire, Miss Russell, James Baxter, Enrico Duzenri, and Signors Tagliapietra and Maina. There will be a chorus of sixty and an enlarged orchestra, the latter under the direction of Paul Steindorff. In the fair scene of Martha there will be a Græco-Roman wrestling match between William Muldoon and Charles Miller. The Bohemian Girl is underlined for the second week, to be followed with The Chimes of Normandy, Carmen, Fra Diavolo, and Faust.

W. D. MARKS and S. P. Norman have entered into partnership as Marks and Norman, and have taken offices at Klaw and Erlanger's, where they are establishing an agency for the supply of artists for theatres, concerts, and all classes of musical entertainments. Both of the gentlemen are well known to the profession. Mr. Marks has been organizing choruses for years and Mr. Norman has a record of nine years in comic opera. The firm is giving entire satisfaction, the artists that they supply being of a reliable class. Mrs. Matilda Scott Paine, who is known as the "coacher" of such artists as Francis Wilson, Laura Moore, Marion Manola and others, has been engaged as pianiste for the agency.

E. F. TOWNSEND, who, until recently, was the advance agent of the Edith Stanmore company, called at THE DRAMATIC MIRROR office last week, in behalf of Miss Stanmore, to explain why she had closed her season at Westfield, Mass., on April 27. Mr. Townsend says that an actor by the name of Sheridan, who had been engaged in an emergency the day previous, was not competent to act the parts assigned to him in Cynthia and The Lady of Lyons, and that William Lanigan was not qualified to act as stage manager for these pieces. Miss Stanmore, after advising with her manager, J. L. Southerland, and Mr. Townsend, decided to disband the company. She emphatically denies the report of her having stranded, as the members of the company were all paid up in full, and some of them had not caught up with the money advanced them on their respective salaries.

AT THE THEATRES.

PEOPLE'S THEATRE.—AFTER DARK.

Boucicault's After Dark was revived by the Webster-Brady company at the People's Theatre on Monday night with a well balanced cast and new scenery. So far as the mounting of the piece was concerned it was fairly good, and one scene, Old Tom's home under the arches, by Harley Merry, was highly artistic and effective. It represented some brick foundation cellars with ruined arches, and looming up beyond that was the dome of St. Paul's Cathedral.

The ladies of the cast were handsome, their dresses were in excellent taste, while their acting was spirited and entertaining. The play was strong and the music lively. With such a legitimate attraction what evil genius could have induced the managers to interpolate a genuine glove fight between two professional boxers? Has the drama sunk so low that it must be shouldered up with horseplay uptown, and with fistic fights down town? If ill advised managers commence putting such strong pepper in the stew, the public appetite will soon pall at anything milder. It is easier to arouse than to allay the lowest instincts of mankind. The legitimate stage and standard piece by a distinguished dramatist are the very last vehicles which should be chosen for so serious a retrogression from good taste.

The important rôle of the old boatman, Tom, was played by William A Brady in a manner which showed very thoughtful study of the part. He was the recipient of much applause and several calls before the curtain. George P. Webster played Sir George Medhurst with hypocritical unction. E. L. Walton somewhat over drew the rascally Hebrew gambling-house keeper Dicey Morris, thus making him a comic caricature of the greedy extortioner. Viewed as a humorous sketch, the impersonation was very amusing. The arch villian of the piece, Richard Knatchbull, was played by Frank Richardson in the conventional style.

Laura Biggar was pleasing and natural in the part of Elina, though somewhat lacking in dramatic force. Esther Williams played Rose Egerton with sprightly animation. Among the male parts the most satisfactory in itself, and the most naturally acted, was probably that of Gordon Chumley by J. W. McConnell. The rough element in the auxiliaries was unduly represented, and laid the management open to the charge of superabundant realism

WINDSOR.—DREAMS.

A slightly rejuvenated version of the three-act sketch, Dreams, or Fun in a Photograph Gallery, was given to a fair-sized audience at the Windsor on Monday night. If constant and clamorous applause be taken as a criterion, then the performance was a huge success. The part of the photographer, originally made famous by the eccentric comedian, Willie Edouin, was played by Tim Murphy. His methods for provoking fun are at all times legitimate, and the chief charm of his acting is its quaint naturalness. He never strains a situation for effect, nor does he indulge in individual horseplay. George A. Beane, Jr., as John Binks, met the requirements of the part. Lee Harrison gave ample facial expression to the antics of Bob. Otis Harlin made a satisfactory Fred. Marie Cahill was a pretty Kitty, and danced with much nimbleness. Florence Thropp Buckley looked charming, and sang sweetly as Ruby. The Mystery of Fernley Abbey will have its first American production at this theatre next week.

DALY'S.—ROSINA VOKES.

Rosina Vokes and her talented company afford a delightful entertainment at Daly's, in a triple bill consisting of The Old Musician, Uncle's Will and My Lord in Livery. Next Monday Miss Vokes will change the programme to The Circus Rider, Tears, and Ghastly Manor, the two latter pieces being presented for the first time in New York.

GRAND.—MARGARET MATHER.

Margaret Mather opened her engagement at the Grand Opera House, last Monday, with Romeo and Juliet. A large audience was in attendance, and appeared to enjoy her somewhat melodramatic impersonation of the fair Capulet. It is but fair to note that Miss Mather has made artistic progress in the part since her prolonged season at the Union Square Theatre.

THIRD AVENUE.—LOST IN NEW YORK.

The Third Avenue Theatre was crowded last Monday evening, when Lost in New York was presented for the first time at that house. Patrice and Ed. J. Ratcliffe met with their usual success, and the rest of the company gave good support. Next week, Oliver Byron in The Inside Track.

TONY PASTOR'S.—WIDOW BEDOTT.

The Widow Bedott was revived at Tony Pastor's, on Monday night, and drew a large and enthusiastic audience. Joseph Palmer as the widow was very clever and amusing, and kept the audience convulsed with laughter throughout the performance. Fannie Bloodgood gave an excellent performance of Melissa, introducing several very catchy songs and dances. Clara Stoneall, Fred Opperman, R. Germaine and J. E. Leonard were painstaking and capable. Nellie Palmer as Dottie Sniffles was pert and pretty. Next week, Gus Williams.

KOSTER AND BIAL'S.

Lovers of variety who were lucky enough to be present at Koster and Bial's establishment on Monday evening last, were treated to a capital entertainment. John La Rose gave a clever exhibition of club swinging, Ellie Stuart did some wonderful work on the high trapeze, Millie Price created a sensation with her extraordinary dancing, while Fred W. Millis, Stewart Dare, and Mons. Sahlon all came in for lots of applause.

AT OTHER HOUSES.

The Brigands swoop down nightly upon Casino audiences with wicked intent.—Clover at Palmer's Theatre may be said to have come to stay, crowded houses testifying to the success of the latest treat furnished by the McCaull Opera company.—At the Broadway Theatre, Marie Jansen's song "Be Good," in The Oolah, has created a controversy as to what she really means to imply by this injunction.

The rural drama is amply represented by The Old Homestead at the Academy, The County Fair at Proctor's Theatre, Old Jed Prouty at the Union Square, and A Midnight Bell at the Bijou. J. K. Emmet is still entertaining good audiences at the Fourteenth Street Theatre in Uncle Joe.

Featherbrain is just the type of piece that metropolitan audiences flock to see at this time of the year, and consequently Minnie Maddern is reaping a golden harvest at the Madison Square Theatre.

Ullie Akerstrom has no cause to regret taking the Star for a second week. Her dancing in Annette has struck the fancy of the town, and the box office is in a prosperous condition.

Pat Rooney, in Pat's Wardrobe, is filling a gap at Niblo's, and opened to a tolerably good house on Monday evening.

The Boy Tramp was presented at the Thalia on Monday night and, as usual, appealed most heartily to the gallery contingent.

WHEN 'TIS STARLIGHT.

Vernona Jarbeau, who is playing in Starlight at the Lee Avenue Academy in Brooklyn this week, was seen by a DRAMATIC MIRROR representative yesterday, and seemed thoroughly satisfied with herself and the world in general,

"I have had a most prosperous season," said Miss Jarbeau, "and had a most enjoyable trip through Canada and California. Starlight took so well in Chicago and Philadelphia that I played four weekly engagements in each of those cities. I return for my fifth engagement at the Walnut Street Theatre in Philadelphia next week, and close my season there. My company is so satisfactory that most of the people will be re-engaged.

"I am having a new musical comedy written for me, but no name has been chosen for it as yet. I shall take a good rest this Summer and open my next season in Buffalo the first week in September."

IRVING BISHOP'S FUNERAL.

The funeral services of Washington Irving Bishop were held on last Monday afternoon at Grace Church, the Rev. Dr. Huntington officiating. There were floral offerings from Sadie and Mrs. Martinot, both of whom were present; George Francis Train, and the immediate members of the family. Mr. Train, John G. Ritchie, Thomas A. Atchison, Charles W. Thomas, Gus Thomas, Oliver Blood and L. D. Kenney, acted as pall bearers. Among others present were Jules Levy, Ida Orme Jones, Dora Wiley, Walter Hubbell, William Foote, J. L. Carhart and Julian Magnus. The interment took place at Greenwood. The inquest begun last week will be continued this week.

GLEANINGS.

TILLIE SHIELDS has been engaged by J. K. Emmet for next season.

CLARK SAUNDS, Wilson Barrett's manager, is to return from England this week.

KATE FORSYTHE sails for Europe to-day (Wednesday) on the *Saale*.

MRS. DANIEL SULLY met with a serious injury at Bearsville, N. Y., on May 16, by being thrown out of a wagon by a run-away horse.

DUNCAN B. HARRISON'S Paymaster company will close its season next week at the Grand Opera House.

EDWARD M. PRICE, Richard Mansfield's manager, arrived from England on Sunday on the *Etruria*.

WILLIAM HAWORTH'S play of Ferncliffe is said to have made a favorable impression at its recent production at Cleveland, O.

FRANK W. MARTINEAU, formerly Kellar's treasurer, will manage the magician the coming season.

A. J. MAERZ, of the Buffalo Courier Lithograph company, is at the Morton House, where he will remain for a week.

ALEXANDER SALVINI is reported as contemplating starring next season in a melodrama by Horace Townsend, entitled The Man in Black.

HENRY WALTON has been engaged for next season to play the part, in The Dark Secret, which he created.

MURRAY AND MURPHY closed their season in Philadelphia on Saturday night. They will probably open in a new play next season.

CHARLES ZIMMERMANN, formerly musical director of A Brass Monkey company, has been engaged to act in a similar capacity with The Two Old Cronies.

LYDIA THOMPSON closed her season at Hartford, Conn., last Saturday night. It covered a period of thirty-one weeks and was successful, though much money was not made.

THROUGH an error in the types, last week, the piece in which the Deaves are to star next season was called Chaos Flit. It should have been Chaos Flat.

ALEXANDER COMSTOCK has already supplied 167 theatres in this country with automatic opera glass boxes. Mr. Comstock has entire charge of this work.

KNOWLES AND MORRIS have perfected arrangements by which their Brooklyn theatres will be represented at Gustave Frohman's offices.

FRANK W. SANGER is quite annoyed over an article in an evening paper under which his signature had been placed without any authority whatever.

J. C. STEWART has engaged John Hart, Walter Fletcher, and Dave Foy for the Two Johns company for next season, which opens in the East on September 2.

M. REIS, of Wagner and Reis, the managers of the Oil Region Circuit, is in the city, and has taken desk room at Klaw and Erlanger's.

KATE SHIELDS has been engaged by W. A. Thompson, for the comic opera company which opens its season in Baltimore, next Monday night.

MESSRS. COVENTRY AND BURRILL have purchased the right of producing the opera Nanon in Great Britain. They sailed last Saturday for England.

GUSTAVE FROHMAN is in Boston for two weeks, taking a much needed vacation. During his absence the offices are in charge of his associate manager, C. H. Hicks.

LILLIAN RUSSELL re-appeared in her original role in The Brigands at the Casino on last Monday night, and was made the recipient of many floral offerings.

HOWARD P. TAYLOR, who went to California some three months ago on account of the critical illness of a brother, will return East in the course of a few weeks. He has several orders for new plays for next season.

THE main object of Rudolph Aronson's departure for Europe last week, was his desire to see the first production in Paris of a new opera by Planquette of which he has the refusal.

SHANNON AND WILLIAMS have sold to Henshaw and Ten Broeck, the play of Blindman's Buff, an adaption from the German which was produced in Philadelphia with great success five years ago.

J. C. STEWART, William Murray, John McDonald, and C. K. Mortimore will be the fat men of the Fat Men's Club company next season. The tour will open at the Windsor Theatre in this city on Sept. 16.

A DARK SECRET is repeating the success which it had in Boston, on its first production there. The engagement at the Globe Theatre is extremely remunerative, and will probably be continued for a month longer.

OLD JED PROUTY will be taken direct from this city, at the close of the Union Square Theatre engagement, to San Francisco, where it will open its season at the new California Theatre on June 10.

SALLY WILLIAMS, who closes her season with the People's Theatre Stock company, St. Paul, Minn., on Saturday night, was tendered a benefit on Thursday last which netted her quite a little Summer vacation money.

A THEATRE party of 130 West Point Cadets, Gen. Scofield and staff, and other military celebrities will visit the Casino on the evening of June 12 following the annual Ammusement exercises at the Academy.

ON Friday evening last Amy Lee Watkins was married to Frank W. Owers, a prominent lawyer of Leadville, Col., at the residence of her parents in this city. Mrs. Owers will retire permanently from the profession and locate in Leadville.

THE Howard Athenæum company is having a most successful engagement at Hooley's Theatre, Chicago. Last week the receipts amounted to over $8,000, while on Sunday night the company opened its second week to over $1,200.

LIZZIE HIGHT, Josie Domaine, Al. Bellman and Kittie Beardsley have been re-engaged for The Two Old Cronies, which opens its next season under the management of W. C. Anderson, at Yonkers, on September 2. W. O. Tennis will continue to go in advance.

A SACRED concert will be given at the Broadway Theatre on Sunday, June 2, by Gilmore's band and the following soloists: Signors Campanini and Del Puente, Mlle. De Vere, Blanche Barton Stone, Myron Whitney, Helen Dudley Campbell and Herr De Dauckwardt.

THERE is little doubt that The Brigands is one of the most successful comic opera productions at the Casino. The entire company has abundant opportunity of displaying their abilities in it, and the managers point with pardonable pride to the fact that there has been no necessity for altering it, in any way, from the shape in which it was presented the first night.

ANNIE PIXLEY, who has almost recovered from her recent illness, will sail for Europe with her husband, Robert Fulford, on June 4 by the *Wisconsin*. Smiley Walker, her manager, will sail on the same day. It is quite probable that arrangements will be made by which Miss Pixley will play an engagement in England during the Summer of 1890.

ROBERT BRODERICK, and Maureen Palacio, formerly of the Carleton Opera company, Annie Lewis and John T. Kelly have been engaged for Hallen and Hart's Later On company, which will open its season at the Haymarket Theatre, Chicago, on August 25.

AFTER DARK opened to a tremendous house on last Monday night at the People's Theatre, and there is every prospect that the play will have a big two weeks' engagement. With the close of the run of After Dark, the season of the theatre will end.

THE three leading ladies of the three comic operas, playing in this city, have their pictures displayed in Ritzmann's window on Broadway. Both Lillian Russell and Marion Manola have their little baby daughters with them, but Laura Moore is depicted entirely alone.

CLAY M. GREENE'S version of Uncle Tom's Cabin has been rewritten by Charles Bernard and will be produced next season, under the title of The Beautiful Slave by Charles R. Gardiner. The season will open at the Chestnut Street Opera House on September 2 for a run.

GEORGE FAWCETT'S engagement in The Lyons Mail at Ford's Theatre, Baltimore, last week, was not a success financially, though it was entirely successful in every other respect. The audiences were appreciative and the press notices highly complimentary.

THE BURGLAR is to be produced at the Park Theatre of Boston, on June 17, under the management of Smyth and Mathews. The cast will include Maurice Barrymore, John T. Sullivan, Sidney Drew, Gus Thomas, J. H. Shewell, Emma V. Sheridan, Minnie Dupree, Louise Homan and Little Gertie Homan.

EDWIN B. TILTON'S new melodrama, Through Fire, will be produced at Yonkers, N. Y., on Tuesday, May 27, with the following cast: John Marshall, W. H. Burton, W. Allen, James Maas, Charles Mitchell, John D. Walsh, Joseph Mitchell, Frank Simmonds, Della Sawyer and Leila Evans.

IF laughter is a criterion of success the managers of Featherbrain, at the Madison Square Theatre, have every reason to be elated. When the piece goes on the road, all of the scenery will be carried and only week stands made. Philadelphia, Boston and Chicago managers are already negotiating for runs in those cities after the engagement here.

THE managers of Old Jed Prouty state that the popular recognition accorded to Old Jed Prouty, at the Union Square Theatre has resulted in the immediate booking of the piece for the entire Summer, the tour extending into the regular Fall and Winter season for a period of eighteen months. Old Jed Prouty will remain at the Union Square Theatre until the end of next week, when the entire company goes to San Francisco to follow Booth and Barrett at the California Theatre.

W. J. FLEMING, who closed his season a week or two since, is in the city, and suggests that the matter of decorating the graves of the actors, in the Burial Plot of the Actors' Fund at Evergreen Cemetery, on next Thursday (Decoration Day) be again taken up, at the coming meeting of the Fund. Those actors who are desirous of taking the action will doubtless devote the time and money to beautifying the last resting places of their friends this year, no matter what action the Fund as a body may take.

CHARLES B. JEFFERSON has chartered a special train to take all the members of The Dark Secret Company to his home at Buzzards' Bay, Mass., to-morrow (Thursday) morning. The train will leave Boston at eight o'clock and arrive at Buzzards' Bay, which is 60 miles distant, at ten. Carriages will convey the company to the house Jeffersonian. A clam bake will be served and considerable fun had, after which the actors and actresses will return in time for the evening performance.

MAUDE WENTWORTH, the actress, died in this city at 1 o'clock, on Saturday morning last, of inflammatory rheumatism and gastritis. Last Winter the deceased contracted a heavy cold, and from that time until released by death, she had been confined to her rooms. Miss Wentworth was a pupil of Mrs. Emma Waller, and a lady of most amiable disposition. She was but twenty-four years of age. Her husband, Ellsworth Totten, is the librarian of the Union League Club. On Monday he left the city with the remains for Newburyport, Mass., Miss Wentworth's native place, where the funeral was held yesterday (Tuesday).

EDGAR SELDEN has written a new Irish drama entitled Will O' the Wisp, which is to be produced next August, under the management of Thomas C. Lombard. Mr. Selden is a young actor of considerable promise, and the author of McKenna's Flirtation. He is also the author of various popular songs, and Will O' the Wisp will naturally be fully supplied in that respect, as he is to assume the leading role. The plot is laid at Kilruddle, in Ireland, and deals with a romantic theme. A brother and sister who are kept out of their inheritance, by villainous intrigue, are finally reunited. There are a number of comic characters, and the piece is said to abound in Irish wit.

THE benefit of the Actors' Amateur Athletic Association will take place at the Metropolitan Opera House, on the afternoon of Friday, May 31. Colonel Ingersoll will make the opening address, the leading artists of the London Gaiety company will appear. Henry E. Dixey and Rosina Vokes will give a sketch called Venus and Adonis, Alexander Salvini and Francis Wilson will have a bout at foils, William Muldoon will wrestle, De Wolf Hopper and Francis Wilson will burlesque Julius Cæsar, John L. Sullivan will pose, Charles Reed, Frank Daniels, James T. Powers, Charles Graus, William Hoey and Digby Bell will sing a comic song together, and the others to appear will be Neil Burgess, Lillian Russell, Thomas W. Keene, Eugene Oudin, Marion Manola, Marie Jansen and J. K. Emmet. On Friday afternoon the auction sale of the boxes will take place at the Bijou Theatre.

THE HANDGLASS.

The soft Spring sunshine of last week brought with it to this office a dainty little songlet entitled "MyGirl on Union Square." A modest request from the author—who has a wrist of steel and a cheek of iron—accompanied it, asking that we should publish it.

We notice with regret that some subtle instinct warned him to send his roundelay by mail. Some kindly voice spoke to his soul and told him that the stairs are high and steep. We have not read the dreamy rondeau, but we tried it on our office-cat—an animal who came to us highly recommended from a magazine publishing house, where he had become accustomed to War Articles, erotic novelettes and Spring poems of all styles and sizes.

The faithful maltese uttered one long, low mezzo-soprano yowl and disappeared in the gloaming.

* * *

M. Coquelin and Jane Hading now speak of it as the late unpleasantness, and rumor has it that they are to appear in a dramatized version of—

Dear children, you should never let
Your angry passions rise,
Your little hands were never made
To scratch each other's eyes.

* * *

What is Fame after all? "Star" spelled backwards is only—well we all know what it is.

* * *

ISAACSTEIN: How's Ikey, Mosenheimer?

MOSENHEIMER: Ikey's dead.

ISAACSTEIN: Vell, I vonder. Vat did he die of?

MOSENHEIMER: He vaited in line four hours at the sale of seats for Booth, and ven he got to the man he found he couldn't get any seats. Cos' vy? He hadn't bid at the auction. He died of a proken heart.—*Ex.*

* * *

We hear that J. K. Emmet and a party of actors were on their way to a Massachusetts town recently, on an afternoon train, and Mr. E. was relating some story of his personal experience, and had occasion to make some remark about The Lord's Prayer.

"I'll bet ten dollars you don't know it," said one of them.

"Well, you're very much mistaken," answered J. K., indignantly; "I do."

The other men were laughingly inclined to side with the doubting one, and finally the bet was made, and the whole party bent forward to hear.

Mr. Emmet coughed and then began confidently.

"Now I lay me down to sleep I—"

He had just got that far when he was interrupted by a disgusted groan from all—

"Oh, its all right—take the money. He knows it, boys. Sure enough!"

* * *

The Sacred Concerts are going to be a feature in New York this Summer. A well-known minstrel was heard complaining the other day, that he had to dance a clog to the tune of "I Want to be an Angel," and to play "Old Hundred" on the banjo, with a double somersault and break-down at the end of every verse.

* * *

A company that played in Waterbury, Conn., some few weeks ago, was invited to visit the works of the famous watch company, and while there, each member of the organization was presented with a double-barrelled, full-jewelled, stop-movement, spring-back-and-name-the-winner timepiece, and life has been one eternal grind ever since.

The devilish ingenuity of this advertisement is only to be equalled by that of a washing compound firm, which recently hired twelve bald-headed men to sit side by side in the orchestra of a down-town theatre, each with a black letter pasted on his head, the legend reading "Soapine did it."

* * *

A New York Museum manager sued his living skeleton for breach of contract, and the defendant demonstrated the advantages of his peculiar build by crawling through a convenient technicality and pulling the technicality through after him.

* * *

TEACHER.—"Tommy, what is a plagiarist?"

TOMMY.—"A plagiarist is a man who writes plays."—*Ex.*

* * *

An item headed "Strange, if True," which states that President Harrison likes the song "White Wings," has been circulating. This phenomenon induced us to investigate the musical tastes of some of our histrionic favorites, and we find some equally amazing facts.

Marie Jansen likes nothing better than "I Believe it For My Mother Told Me So," to either accompaniment.

Pauline Hall delights in "Papa's Pants will Soon Fit Brother," sung in a soft undertone at eve.

Fred Leslie has a music box which wakes him every morning with "Let Me Dream Again."

The bell boys gather round Herbert Kelcey's door to hear him trill "Some day I'll Wander Back."

Maurice Barrymore warbles Sullivan's "Old Mill," very effectively.

Robert Hilliard hums a song which he composed himself, called "One Faithful Heart is All I Ask." The inspiration came to him at sunrise, one morning when he was trying to fill to a straight flush.

Mrs. Potter sings very sweetly a pretty little song, called "Curly tresses tied with blue."

* * *

A new version of Uncle Tom's Cabin has been evolved and will be tried on a Philadelphia audience shortly (very appropriately at the Chestnut Street Opera House) under the title A Beautiful Slave. We fondly imagined that this play had been given in every possible form, when we saw it with six little Evas, and an Uncle Tom that dived from a distance of ninety feet into a net; but we will probably get it now under numerous misleading titles, such as The Cake of Ice, Over the River, The Good die Young, etc. The outlook is not cheering.

* * *

A Theatre of Actuality is to be established in London after the model of the French Theatre Libre.

The idea is, that authors may have the chance to produce their own plays without the intervention of the hated manager.

We fear that if the plan was followed on this side of the water, it would be necessary for the actors to play behind a net, from which the vegetable matter tendered them would rebound, with poetic justice, upon the audience.

THE AMATEUR STAGE.

A WORTHY PERFORMANCE.

A performance was given at the Brooklyn Athenæum on the evening of May 14, for the benefit of a rural New England parish, under the auspices of the Young People's Association of Brooklyn. A good-sized audience was in attendance and generously applauded the worthy young amateurs. Meg's Diversion, a drama in two acts, served as the opening piece. Carrie D. Honeywell portrayed the title role in a manner that won her distinction and merit, for considerable dramatic instinct. She was ably supported by Charles T. Catlin in the leading male character of Jasper Pidgeon. The other parts were happily cast to the Messrs. George L. Roby, Edward F. Cole, Charles F. Jones, George L. Catlin and the Misses Helen Wyckoff and Edith W. Brooks. The comedietta, A Study in Brass, was also acted the characters being assumed by Edward H. Moore, Fred. J. Adams, Charles F. Catlin, Florence Thompson and Belle Birdsall. The entire production was under the direction of C. T. Catlin.

ST. ANTHONY'S UNION.

St. Anthony's Dramatic Union, on the evening of May 14, produced The Colleen Bawn at Parish Hall, Williamsburg. The cast, which had been carefully selected, was as follows: Myles Na Capaleen, Mr. Lockard; Hardress Cregan, Mr. Haverty; Danny Mann, Mr. Broderick; Kyrle Daly, Mr. Dowling; Father Tom, Mr. Malone; Squire Corrigan, Mr. Parks; Bertie O'Moore, J. H. O'Neill; Hyland Cregh, Mr. Conklin; Ward O'Beirne, Mr. Lahey; Servant, Mr. Healey; Corporal, Mr. O'Neil; Eily O'Connor, Miss Redmond; Ann Chute, Miss Lavelle; Mrs. Cregan, Miss Irving; Sheelah, Miss Shaw; Kathleen Cregh, Miss Mooney; Dacie, Agnes Mooney. All the members of the cast displayed considerable talent and gave general satisfaction. The play was remarkably well mounted.

NOTES.

Last Saturday night about one hundred members of the Amaranth Dramatic Club attended the performance of Neil Burgess in the County Fair, at Proctor's Twenty-third Street Theatre.

The Amateur League has chosen the following new board of officers for the season of 1889-90: President, Dr. Edgar S. Mortimore; vice-president, Dr. J. H. Higgins; treasurer, George W. Yee; secretary, W. C. McLean; financial secretary, Boyd Everett; business manager, W. J. Bingley; dramatic manager, B. R. Throckmorton; stage director, Dr. R. H. L. Waters.

The New York University Glee Club gave a concert at Chickering Hall, Monday, May 13, for the benefit of the base ball club attached to the same institution. The audience was small but highly appreciative.

The Choristers' League, of the Church of the Heavenly Rest, held its second concert at the assembly rooms of the Metropolitan Opera House last Wednesday evening. The programme, which proved an excellent one, opened with a minstrel performance by twenty members of the league. The other artists were Miss Villiard, contralto; Miss Spence, elocutionist; Frederick Horay, tenor; and the Columbia College Boys' Club. Cappa furnished the music.

The Leonardis Dramatic Association will close its ninth season at the Lee Avenue Academy of Music on Monday evening, May 27. The play selected for production is Dion Boucicault's Fin McCool, better known as Belle Lamar. The play has been strongly cast.

Mephistopheles was reproduced at Orange, N. J., Monday, May 12, by Company I, Seventh Regiment, in aid of the Orange Athletic Club. The cast, chorus and scenery were the same as at the recent production at the Metropolitan Opera House.

The members of the Amateur Circus tendered James Waterbury, the owner of the "Cirque," where they recently gave their performance, a dinner at Delmonico's, Tuesday evening, May 14. The entire company of fifty people were present and speeches and toasts were made until early morning. During the evening Mr. Ladenburg, in behalf of the company, presented Mr. Waterbury with a parchment, setting forth the gratitude of the troupe. It bore a picture of the house "Pensance," at Westchester, N. Y., and also a few sketches of the most striking features of the recent performance.

Last Saturday afternoon and evening the Columbia College Dramatic Club repeated their superb performance of William Penn at the Berkeley Lyceum. Considerable advertisement was given this repetition, owing to the unique scheme the boys adopted to draw a large house. Diminutive Robert Lee Morrell and Robert Cutting invented the idea of ten Columbia boys strolling down Fifth Avenue in costume, sandwiched between giving signs advertising the performance. Last Friday afternoon the boys were all ready for the fun, when, as usual, the police stepped in and knocked the scheme in the head by refusing to permit them to parade. However matters were compromised. A Windsor coach trotted out and mounting this with the signs, they drove up and down Fifth Avenue, leaving things lively in their wake.

The annual meeting of the Melpomene Dramatic Society took place last Wednesday evening, when the following new board of officers was elected: President, Thomas T. Hayden, vice-president, Charles T. Catlin, secretary, W. E. Horton, treasurer, James Van Dyck, financial secretary, Charles F. Jones, trustees, Messrs. Somborn, Oliver, Malloy, Bene and Van Dyck; chairman of dramatic committee, George W. McCarthy, chairman reception committee, Warren P. Bell.

A reading and musicale was given at the Berkeley Lyceum last Friday in aid of the Training School for Nurses. The programme included Charles F. Underhill, elocutionist; Gertrude Griswold, soprano; Lillian Schenck, violinist, Miss Bryan and Mr. Curl, accompanists.

MATTERS OF FACT.

The valuable scenery and stage properties of Mrs. Langtry's repertoire will be sold at public auction on the stage of the Grand Opera House, New York, on Tuesday May 28, at 2 P. M. The sale is at the request of Mrs. Langtry, prior to her departure for Europe. The scenery is as follows: Macbeth, complete, costing over $7,000; painted by Goatcher. Wife's Peril, Oak interior, with ceiling; boudoir silk panels, with ceiling. Lady Clancarty—King's closet with ceiling; bedroom with ceiling. As in a Looking Glass—Interior, Fortinbras chambers with ceiling; interior, Lady Gage's Chambers; exterior, Monte Carlo. Lady of Lyons—Garden; kitchen with ceiling. Also several drops and numerous properties used in the above plays. Catalogues may be had of Robert Somerville, the auctioneer, No. 366 Fifth Avenue.

As compared with Philadelphia, New York is a cool Summer city. In the great metropolis, however, with its lofty buildings crowded together absorbing and radiating the heat, it is the exception rather than the rule to find a hotel with cool and pleasant rooms during the heated term. The well-known Gedney House, at Broadway and Fortieth Street, enjoys this rare advantage, as the building has an exposure on four sides, giving light and air to all the sleeping rooms. This hotel is centrally located in the city and close to the theatrical centres and leading theatres. The Gedney House is deservedly popular with the profession, and maintains the excellent reputation it enjoyed when it was conducted by Mrs. D. P. Bowers. The regular rates are $2 per day and upwards, while special rates are offered for the Summer months.

Ullie Akerstrom has charmed the metropolis in her new play Annette the Dancing Girl, which bids fair to make a successful four weeks' run at the Star Theatre.

Dancing of every description is taught at reasonable prices by Miss Bridges, No. 413 East Fifty-eighth Street, New York.

John Stetson, the proprietor and manager of the Globe Theatre, Boston, gives warning that he is in no way connected with the several companies, either directly or indirectly, that are traveling through the country using the name of Stetson. Should Mr. Stetson engage in any traveling organization his full name, John Stetson, will be his trade-mark.

Edwin A. Locke, the author and owner of Nobody's Claim, has received reliable information that Ben Cotton is playing Nobody's Claim on the Pacific coast under the title of Jessica. Local managers in California and the West who persist in booking piratical versions of Nobody's Claim, under the title of Jessica, Madge, The Waif of Bitterwood, etc., are warned by Mr. Locke that he will take legal proceedings against them.

The City Opera House at Cartersville, Ga., is booking for next season. The theatre is said to be fitted up with modern improvements, and Cartersville is a growing town between Atlanta and Rome.

Old Jed Prouty is a strong accession to the list of successful New England plays. Richard Golden as old Jed is said to have made as signal a hit as Denman Thompson did when he first introduced Josh Whitcomb. Like Mr. Thompson, Mr. Golden was born and brought up in a New England village, and he is said to have taken the story of Old Jed Prouty from real life. In some respects Mr. Golden's impersonation of the honest-hearted old inn-keeper is pronounced to be the greatest Yankee characterization on the stage to-day. The play has won the highest commendation from the New York press and is nightly drawing crowded houses, despite the fact that there are three other distinctively New England and eminently successful plays on the metropolitan boards. Mr. Golden receives capable support from a selected company. The regular season of the Old Jed Prouty company, under the management of Rich and Harris, will open June 10 at the California Theatre, San Francisco, where the organization will jump direct from the Union Square Theatre, New York. Applications for open time will be received at Frohman's, No. 1,267 Broadway, New York.

Edwin Arden's Eagle's Nest, in which that star is said to have made a pronounced success throughout the country, during the last three seasons, is to let on royalty. The piece has only been played over a limited territory and can be rented by a responsible party, together with new printing and new scenery. The play can be rehearsed, under the personal supervision of Edwin Arden, Castleton Corners, Staten Island.

The Continental Theatre, Arch and Tenth Streets, Philadelphia, has been secured for a term of years by George C. Brotherton, who has assumed the management, assisted by William S. Moore. During the Summer, the house will be extensively remodeled and improved, making it suitable for the presentation of strictly first-class vaudeville entertainments and the production of burlesque and comic operas. The name of the theatre is to be changed, and, commencing with the season of 1889-90, it will be known as the Gaiety Theatre. The prices of admission will be 25 cents, 50 cents, 75 cents and $1. Managers having strictly first-class companies and artists of acknowledged ability having open dates are requested to negotiate for time.

In the days of the romantic drama many distinguished actors and actresses made their first appearance upon the mimic stage shortly after their advent on life's stage, appearing as the infant in such plays as Pizarro. Some of the great lights of the drama who were almost born upon the stage did not enjoy the sumptuous comforts of modern babyhood. The autocrat of the nursery to-day is trundled in luxurious carriages and perambulators, and has every variety of hobby horse to amuse his high mightiness. The oldest house in America devoted to the manufacture of patent baby carriages, doll carriages, hobby horses, wagons, carts, sleighs, etc., is Crandall and Co., No. 569 Third Avenue, New York. They were established in 1841 and are said to have the largest and best assortment of baby carriages in the world. The late N. P. Willis, one of New York's favorite poet-journalists, wrote that in his travels abroad, he met Crandall's baby carriages all over the world.

The G. A. R. Opera House at Shamokin, Pa., under the management of J. F. Osler, is now booking time for the season of 1889-90. This house is an entirely new theatre, furnished and fitted up with all modern improvements, and has a seating capacity of 1,200 with standing room for 300 more. The stage is 60x40 feet, and is provided with trap, bridges, etc., for the production of the most elaborate pieces. The house is furnished with full sets of scenery. Shamokin is a hustling railroad centre and has a population of 25,000. It is said to be a first-class theatrical town. Address Manager J. F. Osler, Shamokin, Pa.

Edgar Selden, the author of the successful comedy McKenna's Flirtation in which Barry and Fay made a signal hit all over the country, will make a tour next season in his romantic Irish comedy-drama, Will O' the Wisp, under the management of Thomas C. Lombard. In McKenna's Flirtation, Mr. Selden wrote a farce-comedy of a higer order than most of its class, while it is brimful of brightness and fun. Mr. Selden is also widely known as the composer of many of the most popular songs of the day, including "My Little Tot's High Chair." As a comedian, Mr. Selden's abilities are said to be second to none. In Will O' the Wisp he will introduce the following entirely new and original songs: "The Beautiful Gap of Dunloe," "No One so Sweet as my Nancy," "Dancing on the Green," and "My Mother's Words to Me." Special scenery has been painted for the production of this piece by Messrs. William J. Fetters & Son, of Philadelphia. The play was produced in New Orleans, where it made a most favorable impression. The season of 1889-90 will open in August. Managers of strictly first-class theatres are requested to communicate with Thomas C. Lombard, No. 219 West Twenty-Second Street, New York.

Caleb W. Mitchell, formerly of Washington, is conducting the Mitchell House on the European plan at corner of Broadway and Forty-second street, New York. This hotel is near the theatrical centre of the metropolis, and mine host Mitchell is deservedly popular with the profession. Mr. Mitchell is also proprietor of a hotel at 356 Broadway, Saratoga Springs.

A scenery car, fifty feet long, with side doors and end doors the width of car, and fitted with all railroad requirements, is wanted to rent or purchase. Address "Transportation," Union Square Hotel, New York.

A soubrette who is a good singer and dancer and can play bar guitar or mandolin is wanted for the season of 1889-90. Address, F. C., care of THE DRAMATIC MIRROR.

Schnaider's Garden and Summer Theatre, at St. Louis, Mo., now building, will be finished and dedicated on June 24. The garden covers four acres, and the Summer theatre is said to be the most complete of its kind in the United States. A first-class comic opera company is wanted for the season. Write or wire Joseph M. Schnaider, proprietor.

The Mitchell House, on Bath Avenue, opposite the railroad station at Bath Beach, Long Island, is said to be popular with professionals. The hotel has an excellent restaurant with meals at all hours, billiards, choice wines and cigars. Special rates for families. Address Robert T. Mitchell, proprietor.

An orchestra, pianist, opera, burlesque and novelties are wanted. Address W. J. Binns, Spanish Fort, New Orleans, La.

Selena Fetter is at liberty.

Heber Wolsey, the baritone, is at liberty.

Ross David, leading tenor with Clara Louise Kellogg and the Kate Bensberg Opera company, is disengaged.

Professionals can obtain nicely furnished rooms, with or without board at Mrs. J. S. Kilby's, Nos. 254 256 West Twenty-fifth Street, in a pleasant locality and convenient to the theatres and theatrical exchanges.

Clara Baker-Rust, leading lady, is at liberty.

Marks and Norman's Musical Agency at Klaw and Erlanger's Exchange, No. 25 West Thirtieth Street, will furnish artists, quartettes and chorus people for opera, drama, concerts or any class of musical entertainments.

Celie Ellis is reported to have made a pronounced success as Chilina in J. C. Duff's Paola. Miss Ellis' song "On the Beach," together with a novel dance with Harry Paulton, is spoken of as a distinct feature of the new opera.

Miss A. S. Knowlton, theatrical typewriter, has succeeded to the business of Mrs. H. A. Richardson at No. 35 East Nineteenth street, New York. Miss Knowlton is said to be one of the most expert typewriters in the city, and all work entrusted to her receives the utmost care and promptness.

Jesse Williams, now in Europe, in August next, will resume his lessons in vocal culture, deep breathing, vocal formation, tone production and the art of singing in English. Address 244 Sixth Avenue, New York.

Harry Pepper intends working through until next season, and can be engaged for Summer opera. Carrie Tutein will rest during the Summer at the Revere Beach.

Manager L. L. Tilden, of the Atlantic Opera House at Atlantic, Iowa, wants good attractions for his house during Fair week, Sept. 9-12. He is also booking for next season.

First-class comic opera, burlesque or vaudeville attractions are wanted for weeks of June 3, 10 and 17 at the Continental Theatre, Arch and Tenth Streets, Philadelphia. Will share or rent. Address immediately Manager George C. Brotherton, Continental Theatre, Philadelphia.

The pluck, energy and enterprise of Lewis Morrison is highly characteristic of the live and progressive American. Mr. Morrison lost all his scenery, costumes and appliances for his grand production of Faust in the disastrous conflagration that destroyed the Worcester Theatre at an early hour on Thursday morning last. On the following evening, Mr. Morrison reopened at Holyoke with an entire new outfit. Eugene Tompkins of the Boston Theatre, The Boston Calcium Light company, Curtis and Weld, costumers, Fred. M. Kimball and co., electricians, and J. C. Lennox, general baggage agent of the Boston and Albany Railroad, kindly rendered assistance to Mr. Morrison. He is now playing Faust to the capacity of the house, and will fill all his dates. Mr. Morrison returns thanks for the many telegrams of sympathy that he has received. He is going to rebuild all the original scenery and appliances this Summer, and it is his intention to make Faust the grandest production on the American stage. Address all communications to Manager Edw. J. Abraham, care Randall's Theatrical Bureau, No. 1,145 Broadway, New York.

First-class attractions desiring time in the Southern circuit, from Knoxville, Tenn., or Savannah, Ga., or Mobile, Ala., are requested to address J. Tannenbaum, No. 1,145 Broadway. The section included in the circuit is said not only to be the most prosperous region of its area in the South, but in the United States.

House lots, 25x150 feet, situated in New Jersey in a locality where there is full benefit of sea air and fragrant pine trees, are given away to reliable people for the cost of the deeds only. Address Room F, No. 111 Broadway, New York.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

"America"
Abell, Floride
Avery, Helen
Ahrendt, Carl
Abrams, Miss L.
Allen, Miss A. F.
Arthur, James
Abbott, Emma
Allen, Louise
Armstrong, Sydney
Atwood, Chas. E.
Andrews, Lillian
Backus, P. F.
Barr, Stella
Butler, Bessie
Baker, Geo. A.
Brayton, P. C.
Brooks, C. H.
Bradley, Jas. B.
Bankson, J. S.
Berliner, Sol
Bernard, Adolph
Brown, Miss H. Q.
Blundell, J. W.
Barbour, Edwin
Butler, Alice
Braman, Miss
Brooks, Mary E.
Bassett, Russell
Bingham, Marie
Bertram, C. W.
Bruce, J. F.
Birdsall, Frank
Boniface, G. C.
Benn, Wilson
Beaudet, Louise
Bell, Digby
Burroughs, W. F.
Barton, Chas.
Barney, Aud
Bennett, G. M.
Clark, W. J.
Chaudran, Henry
"Carpenter."
Collins, J. J.
Charters, Lillian
Cook, Arthur
Coster, Mrs. G. T.
Coleman, J. J.
Couldock, C. W.
Clark, Mrs.
Crane, Mrs. E. N.
Cleveland, H. L.
Cross, F. J.
Corbette, Athol
Costa, Henry
Cosgle, W. J.
Cutter, Samuel
Clinton, Geo.
Cook, Ed W.
Campbell, C. J.
Chapman, Blanche
Clarke, Redfield
Charette, Jules
Connolly, Charles
Conner, F. A.
Canfield, W. F.
Clifton, Geo.
Curtis, F. W.
Dobbins, J. H.
Dyer, Lillian
Dungan, Chas. W.
Dawson, Lucy P.
Day, Marie L.
Dyas, Frank
Davenport, B.
Daniels, Frank
Dewey, Cora L.
Dunn, Arthur
Denhon, Frank
De Vere, Laura
Dorelle, F.
De Lossan, Zelie
Daly, Thos.
Dilks, H. C.
Davis, T. H.
Dixon, Fred
De Bar, Blanche
Eyre, Sophie
Elmore, F. H.
Forsythe, Kate
Fleming, Carroll
Furman and Morton
Erle, Marion A.
Ferree, Owen
Fawcett, Ed.
Flower, Jennie G.
Field, Frances
Filkins, Grace
Fiske, Miss Marion
Fische, Bertie
Fraser, Knowlton
Fowler and Warmington
Frank, Jos.
Fleming, J.
Gollan, Campbell
Griffin and Wilson
Gill, William
Girard, Frank
Gale, Geo.
Green, Clay M.
Grath, J. W.
Goodwin, Myra
Granger, Maude
Gilbert, Sid
Gilbert, Miss
Gillow, W.
Hartmann, Ferris
Harrison, Louis
Harold, W. A.
Harris, Chas. I.
Holmes, Chas. N.
Howard, Bronson
Howard Jr., Joe (pkg)
Holmes, Raymond
Haworth, Joseph
Hunt, E. E.
Harris, J. F.
Hedley, King
Hodgson, W. J.
Hayden, W. K.
Harrison, Perry
Hamilton, Alice K.
Howard, Ralph
Hall, John G.
Hecht, Annie
Hall, Geo. F.
Harrison, H. W.
Hills, O'Kane
Irving, F. W.
Johnson, Fanny
Jepson, Eugene
James, Frank
Jefferson, Frank
James, Louis
Jackson, Carrie
Keene, Lillian
Kent, F. L.
Kneel, Jules
Kennedy, Harry
Leland, Sallie
Lukens, W. L.
Long, J. B.
Loomis, Geo. H.
Leacock, Geo.
Lindsay, Miss H.
Leslie, Miss H.
Lutz, R. S.
Lewis, Horace
Mills, H. L.
Murdock, M.
Mandeville, W. C.
Monson, J. K.
Miles, R.
Mitchell, Mrs. A.
Mgr. St Perkins
Murray, F.
Mumford, Chas.
Maconda, Carlotta
Mains, W. D.
Mortimer, Gus
Marston, Lawrence
Meredith, Harry
Mills, Geo. C.
McCormack, London
Mueller, F. G.
Matthews, Brander
Modjeska, Mme.
Mayer, Marcus
Manager C.
Mgr. Theodora
Mgr. Thrown Upon the World
Mgr. The Stowaway
Mitchell, Maggie
Mack, Bob
Mosley, F. C.
Mitchell, Mason
Mortimer, Chas.
Murray, J. D.
McCready, Jas.
Mcauley, Mrs. R.
Magle, J. G.
Mathias, F.
Mitchell, Julian
Manley, Chas. A.
Manetta, Ailene
Norman, S. P.
Nobody's Claim Treas.
Neeson, P.
Norton, J. W.
Neil, T.
Osborne, Rose
Osborne, Fanny
Reed, Roland
Ringgold, S.
Ripley, W. B.
Reed, Addie, C.
Ricketts, Tom
Russel, Adelaide
Rhea, Mme.
Rutler, C. H.
Ratcliffe, E. J.
Revel, Mollie
Ryan, Mrs. M. E.
Regnier, W.
Rosenberg, Max
Royle, Edwin
Rehan, Arthur
Robinson, G. S.
Searle, H. B.
Smith, John P.
Smart, Harry
Seymour Effie
St. Maur, Hattie
Sparks, John G.
Shine, Giles
Stephens, Walter
Stone, E. G.
Staley, Geo.
St. Aubyn, Mrs.
Seamon, H.
Sayart, Geo. H.
Sherman, John B.
Semon, Joe
Strakosch, Edgar H.
Sandford, Fredk. S.
Seymour, Effie, pkg
Scanlan, Sadie
Studley, J. B.
Storey, Jessie
Stuart, Wm.
Shaw, Billie
Towse, D. W.
Tannehill, Frank
Thorne, Miss E.
Tillotson, J. K.
Teal, Ben
Tobin, M. W.
Thorne, Edwin
Devendike, Louise
Tighe, Jas. J.
Usher, Geo. T.
Vroom, Edward
Vogel, Ino. W.
Van Leer, Chas.
Vintus, Horace
Vernon, Hardie
Washburne, Mrs. I. A.
Wolsey, Heber
White, Jessie
Williams, Barton
Watson, John F.
Whitcar, W. A.
West, Walter
Watkins, Chas.
Williams, Jennie
Williams, Frank
Warmington, W.
Wheeler, W. O.
Wallingh, Geo. W.
Walker, John
Wainwright, Marie
Wilson, Julia
Yeamans, Jennie

AS IN A LOOKING GLASS.

The town is given over to opera, bouffe, light, or comic as you will. You can take a swallow of The Oolah; you can have a whole evening with The Brigands; or you can give your time, very profitably, to picking out the good bits of Clover.

In The Brigands you will see Lillian Russell, the prettiest woman on the operatic stage, look like an angel and sing like a seraph. I want to say right here that I never heard a seraph sing, but unless he sings something like Lillian Russell he'd never please me.

At Clover, you will be charmed by the sweet womanliness, the *svelte* figure, the charming voice of Marion Manola, so that both offer something good in the feminine way. However, there is no use trying to talk about three operas at once, so I will devote myself to the Oolah.

† † †

In French The Oolah, with Jane Hading, must have been charming. I can imagine how lovely Jane would look in her Persian costume, and I am sure that she never allowed herself to wear such an atrocity as was assumed by Laura Moore in the last act, which was, by-the-bye, a dowdy combination of pink and green, only suggestive of a shrimp salad that didn't have enough lettuce leaves in it. The costumes in The Oolah are very effective, and it is too deliciously funny for anything, to see the two little mokes carry around the coffee to the beauties in the harem.

Laura Moore may know how to sing, but it seems a pity that she doesn't know how to put her stockings on straight. Why doesn't she imitate Jansen? When Jansen was dressed as a boy in her gray, or her green and gold costume, her stockings were as unwrinkled as her face, while the prima donna's were just the contrary. A man near me said a funny thing. He said: "I am told they call Laura Moore the pocket Venus, but whoever said that did not count in her feet!"

† † †

The Oolah has one bit that is bright in it, and that is an elderly chestnut—a *marron glacé* so well offered that it is the success of the evening. It is the heartrending story of the little peach of emerald hue, as sung by Wilson and Marie Jansen, and it gives Jansen an opportunity to frisk and be her own sweet self, while she looks like a gleam of sunshine in a golden gown.

I am afraid Mr. Wilson has made a mistake. The only times when he is really funny is when he is very suggestive of Caddy, and unless there is more Wilson put in it and less of that dreadful man named Perse, who looked like an Ancient Order of Hibernians in himself, there will be a sudden farewell from the public to The Oolah.

Let Jansen sing more and Wilson do more and the rest of the people be kept more in the background. Somebody said that Jansen couldn't sing. I don't know whether this is true or not, but I don't think it makes the least particle of difference in a light opera. It's the woman who is piquant, pretty, and who pronounces her words distinctly, who hasn't got a voice like a calliope, who succeeds.

For my own part I hate to have my pleasure spoiled by the woman who steps forward, puts her hands on her chest to restrain its exuberance, and then does vocal gymnastics. I had a thousand times rather hear Rosina Vokes sing, "You should see me dance the polka." Depraved? Possibly; but I am one of the general public, and I think that a good many people agree with me who wouldn't dare express their opinions.

† † †

I saw Estelle Clayton on the street yesterday in the most ravishing gray and white gown imaginable; but oh, Miss Clayton, Miss Clayton, was it the sunshine, or are you really "touching up" your beautiful brown hair? You will do nothing but regret it, because there comes a time in the affairs of dyed hair, when you don't feel like "touching it," and then you get streaky; and the effect is awful! If you have watched Mrs. Langtry during the last year, you will have seen that she has been undergoing it and she has been like Joseph's coat "of many colors" in her efforts to get her tresses back to their natural dark-brown hue.

† † †

I agree fully with the woman who said that blood would tell, but she preferred it would not tell by making her nose red. A red nose is not pretty; there is nothing fascinating about it, and a red-nosed Juliet, a Pauline who looked as if she had been painting that portion of her face carmine, or a Cleopatra with nostrils of the rosiest hue, do not add to the poetry of the stage.

Here is some truth on ice. I am careful how I present it, as though truth is said to prevail, people are just about as stingy with it as they are with Philadelphia butter. The real inwardness of the situation is that red noses come occasionally from ill health, but much oftener from tight lacing or from tight shoes. When you find your nose getting red, just let out your corset lace an inch or two and see if that won't remedy the effect; and by-the-bye, try putting a little camphor on it, the nose, not the corset lace, every night before you go to bed.

We are in a halo of camphor, so to say. Every blessed house you go into smells of it, and the hostess, as the representative busy bee, is putting away her Winter togs in it to protect them from the seductive moth. Though it was the candle that was seductive and the moth that was seduced. But that doesn't matter. The only thing in this world that will keep the gentle moth out of your clothes, absolutely and certainly, is tar, and the great charm of tar consists in the fact that the moth has a little taste left and dislikes it. It will cling to your clothes forever; that is, unless a blizzard comes that will finish up clothes and tar, too. The only advantage attached to the use of a tar-preserved gown is that even the broad-brimmed hats will not want to get too near you at the theatre and you will be monarch of all you survey.

Tar may be healthy, it may be clean, but if I am to have any choice in the matter, give me the moth, whose life is, if a short one, at least more or less merry, and if he goes out in the blaze of candle, he has seen something of the world and got from it more than

A REFLECTION.

RECALCITRANT PIRATES.

L. A. Kempton, manager of Kempton's Komedy Kompany, is sending out circulars to managers throughout the West, asking for dates during Fair weeks. This Kempton is associated with one W. P. Keogh. They are said to be the most notorious pirates in the West. They play the following repertoire: Stricken Blind, Esmeralda, Col. Mulberry Sellers, Lynwood, Called Back, The Ruling Passion, The Danites, Pavements of Paris, A Celebrated Case and Van the Virginian. Their circular informs managers that they are "not a snap organized for the Fair season only, but an organization that has stood the test of eleven years, the company being formerly known as Chicago Comedy company, composed of twelve first-class artists, and presenting a repertoire of new plays." All reputable managers should give Kempton and Keogh a wide berth.

The subjoined letter has been received from S. G. Ely, manager of the Ely Stock company:

ALLENTOWN, Pa., April 25, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I was rather amused than otherwise last night to find the Ely Stock company heading the pirate list. Did it not occur to you, dear MIRROR, that a person who would do so contemptible an act as to give for publication a letter that was written to them in all confidence was not to be trusted? I believe you wish to do justice to all. Then please do me the justice I ask and give this as prominent a place as you gave Messrs. Spooner and Page's letter last week. You say they (Messrs. Spooner and Page, of Charlottesville, Va.) are foes to pirates. On the contrary, I know them to be on the most friendly terms with some of these so-called pirates when it means a few cents in their pockets to be so. I can refer you to a time no longer ago than last June, when the Cora Van Tassel company played in Messrs. Spooner and Page's house the dramas Rip Van Winkle, Danites, Joshua Whitcomb and Pinchon. I played this engagement with this company, so I know whereof I speak, but I don't know how many times this has happened either before or since then.

And, in conclusion, let me say that the Ely Stock company never has and never will produce a play that it has no right to do; and the press notices we quote are all genuine. I still retain the originals. My permanent address is 2,013 Reese Street, Philadelphia, Pa., and I stand ready at anytime to prove the assertions I have made in the foregoing.

S. G. ELY.

Manager S. G. Ely, of the Ely Stock company, mailed a circular to Managers Spooner and Page of the Levy Opera House at Charlottesville, Va., containing the following repertoire: Pygmalion and Galatea, the King's Guardsmen, Engaged, The Danites, Colleen Bawn, Tom Sawyer the Bad Boy, Camille, Uncle Josh, At His Mercy, Lady of Lyons, A Strange Marriage, Two Orphans, In a Fix, East Lynne and Milky White. If Mr. Ely did not intend to produce such plays as The Danites and the Two Orphans, why did he allow them to appear on his circulars? He vaguely says that the Ely Stock company "never has and never will produce a play that it has no right to do." If, in legal phraseology, he can purge himself of the charge of piracy, why does he not produce his right to present all the plays mentioned in his published repertoire? To continue the legal metaphors, in the absence of making out a case he abuses the plaintiff's attorney. It is probable that Messrs. Spooner and Page were unaware that the Cora Van Tassel company were not playing the piece mentioned on a royalty. Many managers throughout the country play pirate companies without making inquiries as to their antecedents. Every local manager gained over to the cause of playing only legitimate companies at regular prices, is a clear gain to the profession.

W. C. Turner's Dramatic company is playing Joshua Whitcomb in Connecticut.

The following letter to THE MIRROR presumably refers to Wilbur's Opera company. "Mr. Wilbur" is rather indefinite, as there is a pirate who spells his name Wilber.

NEW YORK, May 9, 1889.

To the Editor of the Dramatic Mirror:

Your valuable paper contains every week a column entitled "Pirates Flourishing." Mr. Wilbur is one of the worst pirates in this country, and so far you have not said a word about him. He insists upon playing The Beggar Student, a manuscript opera which belongs to us. He changes the name several times per season, but nevertheless it is nothing but The Beggar Student.

In the column "Dates Ahead," we very seldom find Mr. Wilbur's dates; if so, we don't know in what theatre he performs. We wrote to him several times, during this and former seasons, to stop his unlicensed performances of The Beggar Student and he always answers and promises most faithfully never to do it again. Nevertheless he has not stopped producing The Beggar Student once or twice every week without paying any royalties and without having a right to perform.

Could you kindly inform us of his dates ahead and the theatres where he will perform, so that we are enabled to write to the owners of the houses and warn them not to allow Wilbur to perform The Beggar Student. Very respectfully yours,

GOLDMARK AND CONRIED.

The following has been received from T. H. Winnett, the sole owner of Passion's Slave:

The Sawtelle Comedy company is playing at the Opera House at Erie, Pa., this week. Their hangers announce Lynwood, Rosedale, Queena, A Tangled Life (Passion's Slave). They have been playing Wagner and Reis' circuit and are still on it and announce Tangled Life. I notified Wagner and Reis some time ago that Tangled Life was Passion's Slave and the Sawtelle Comedy company were pirates. I don't see why Wagner and Reis should encourage pirates when they know I am the only party having the right to Passion's Slave. Those that encourage pirates are just as bad as the pirates themselves.

THE WORCESTER THEATRE FIRE.

The Worcester Theatre, at Worcester, Mass., was totally destroyed by fire early on Thursday morning last. The fire is said to have started directly behind the stage. The flames broke out at 3:15 A. M., and continued to burn until nothing but the bare walls were left standing. The origin of the fire is a mystery. Lewis Morrison's Faust was presented the evening before. The fire did not break out until nearly five hours after the performance had concluded.

In an interview with Mr. Thomas C. Orndorff, the correspondent of THE DRAMATIC MIRROR at Worcester, Mr. Morrison expressed his astonishment when he learned that no watchman had been employed by the theatre. "Why," said Mr. Morrison, "do you suppose I could have gone calmly to bed with all my earthly possessions stored in that house, if I had known there was no watchman to guard it? Most assuredly I could not. I should have placed a watchman there myself if I had known of it. Why, I never heard of such a thing before, in all my professional experience as a theatre in use without a watchman."

Upon being asked what his losses would amount to, Mr. Morrison replied: "Everything I possess in the world, and what I regret as much as my loss is the loss sustained by my companions. Everything we had was lost but the clothing that we wore when we left the hotel. It is our custom to have all of our baggage taken to the theatre when we only play for two nights. When we play week stands we generally have most of our effects taken to the hotel. My loss is about $11,000, on which I have not a dollar of insurance. I shall fill all my dates, and I have already sent my agent to Boston to secure as complete an outfit for the production of Faust, as it is possible to get together by to-morrow night, for we shall play then in Holyoke. I am in receipt of telegrams from all parts of the country offering sympathy and assistance. These are very pleasant when one has the gains of a life-time, you may say, destroyed within an hour. I will commence at once and not stop until I can again produce Faust as you saw it last night."

"To what do you attribute the fire?" asked the correspondent.

"Ah! you now ask me a question I cannot answer; but this much I can say, I do not attribute it to the use of the flash-lights I use in the fourth act. The powder for producing those effects is made by Professor Pain, and I positively know that it is harmless. You can catch it on your hand and it will not burn you. It is composed of steel particles and has been used for years, by myself and many others. This morning I presented it for inspection and trial to the Fire Commissioner, and convinced him beyond a doubt that nothing could be burned from it. We closed at 11 o'clock. The fire was discovered at 3:15 A. M. A fire makes itself known in much less time than five hours."

During the progress of the fire, it is said that the chemicals used in the pyrotechnic scenes in Faust began to explode, hurling fragments of brick and glass and burning brands high in the air, endangering the lives of the firemen. After half a dozen of these explosions, all was quiet, and the firemen, who battled bravely with the flames, were enabled to proceed. The Bay State House, the rear of which adjoined the doomed theatre, was saved by the heroic efforts of the fire department. The ladies belonging to the Lewis Morrison company, which stopped at the Bay State House, had not time to gather their wearing apparel, and, wrapping the bed clothing around them, hurried to the Waldo House for shelter. Manager Abraham, of the Faust company, was the coolest man in the hotel endangered by the burning theatre. There were 110 guests in the Bay State House, and it was through Mr. Abraham's coolness that many of the ladies retained their composure, and were conducted to rooms in the buildings across the street.

The loss of costumes by the Morrison Faust company is as follows: P. J. White, $600; Miss Morrison, $500; Miss De Courcey, $750; Charles Sauter, $300; Miss Carter, $400; Fred Belasco, $450; J. C. Miller, $350.

Mrs. Charles Wilkinson, the lessee of the theatre was omnipresent at the fire. The chief source of her anxiety was to save some of the effects of her late husband in the office of the theatre. She begged the firemen, with tears in her eyes to save a desk that had been presented to the late Manager Wilkinson, but it was impossible to get the desk out. Mrs. Wilkinson rushed into the burning building and saved two of her husbands portraits.

Mrs. Wilkinson estimates her loss on scenery and office furniture at between $3,000 and $4,000, besides a loss of six weeks' solid time booked with good attractions. She is negotiating for Mechanics' Hall and will play some of the companies there, if arrangements can be made.

The theatre building was owned by the Music Hall Association of Worcester and was insured for $20,000. Three days before the fire, the directors leased the theatre to F. F. Proctor for an indefinite period, Mrs. Wilkinson's term having only six weeks to run.

GOSSIP OF THE TOWN.

W. M. DELL will join Charles Gardner's Karl company shortly.

OSCAR EAGLE has been engaged by Fanny Davenport for next season.

CARRIE RUSSELL has been engaged for one of the Hoytian dramas for next season.

HENRY HOWARD is to play second parts in a New York stock company next season.

A BANJO club from Jamaica, L. I., will visit The County Fair at Proctor's Twenty-third Street Theatre on May 28.

MR. AND MRS. BARTER JOHNS will sail for Europe on the *City of New York* on May 29. Mr. Johns is a musical director at Bloomington, Ill.

FANNY COHEN, who was formerly connected with the Monroe and Rice company, has been engaged for the soubrette part in the Beacon Lights company.

HARRY C. CLARKE, who was to have sailed for Europe on May 18, has been compelled to postpone the trip owing to an attack of neuralgia of the stomach.

A. L. ERLANGER has just purchased a Kentucky thoroughbred which he will name "Metropolis." The animal will arrive from Lexington to-morrow (Thursday).

LOUIS JAMES will not appear at the benefit of the American Actors' Amateur Athletic Association, as he will be absent from the city on the day that it will be given.

MAUDE BENNETT, who for two seasons has played leading juveniles with the Kittie Rhoades company, will spend the Summer on Long Island Sound and in New York City.

MARKS AND NORMAN have engaged all the chorus people for Newton Beers' Enoch Arden company; W. W. Tillottson's Zig-Zag company, and Hallen and Hart's Later On company.

CORINNE has been presented with a handsome piano by her devoted mother, Jennie Kimball, to enable the lively little star to continue her musical studies during the Summer months.

MONROE AND RICE have re-engaged Roland G. Pray as advance representative of their My Aunt Bridget company. This will make the fourth season that Mr. Pray has filled that position.

GUS WILLIAMS will open a Summer season at Tony Pastor's Theatre, on next Monday night, in Keppler's Fortunes, for which he is having new scenery painted. He will be supported by a strong company.

PHILIP GOATCHER is painting the scenery for the comic opera, Ardrielle, which is shortly to be produced at the Union Square Theatre. There will be but two scenes, a room in an ancient mansion and a garden decorated for a carnival ball.

Dr. CHARLES L. HOWARD has secured a five years lease of the Phœnix Casino, at 148th Street near Third Avenue in this city, and will convert it into a combination theatre, presenting the leading attractions only. The house has a seating capacity of 2,000, will be known as the 148th Street Theatre and will open its season on September 9.

VICTORIA VOKES will make a professional tour of America during the coming season under the management of H. B. Thearle, of Chicago. She will play only in the larger cities, and will present a repertoire of refined comedies, in which she achieved reputation when last seen in this country. Miss Vokes will be supported by a specially selected company of Americans.

T. C. HOWARD had purchased the controlling interest of Proctor and Nugent's Fugitive, and had booked over thirty weeks for that play, through Gustave Frohman, but on learning that the Edward P. Sullivan company, of which he was the manager, required his personal attention, he has sold out both his bookings and interest to Mason Mitchell.

DAN EMERSON, the banjoist, will be given a benefit at Lyric Hall next Tuesday evening. Among those who will appear are Helen Blythe, J. F. Brien, the Orpheus Quartette and others. Since quitting the stage, Mr. Emerson has been engaged in teaching the banjo. The mental strain incidental to teaching, however, has not benefited his health. It is understood that he will return to the stage next season and be seen at the head of a new minstrel organization.

JOHN S. CRUMP is building a new theatre in Columbus, Ind. The building will be of brick and limestone, sixty feet wide by one hundred and fifty feet in length, and located on Third Street. The entrance will be formed by a large archway, embellished by a handsome portico surmounted by a balustrade. The entire seating capacity will be 1,000 to 1,200, and the auditorium is to be provided with upholstered opera chairs. Among the commendable features promised are large dressing-rooms, which are to be well lighted and ventilated, easily reached from the stage, and furnished with every care for the convenience of the actors. The house is to be finished about Oct. 1.

LONDON NEWS AND GOSSIP.

LONDON, May 9, 1889.

This has been a week of benefit matinees, charity bazaars and other forms of amusement provided in the sacred name of charity. My experience is that the amusement provider, in this connection, never gives anything away for nothing and very little for sixpence. The sacred name of charity, notwithstanding, he generally requires a *quid pro quo* for his services, in meal, in malt, or in bold advertisement. But this, by the way, what I meant to say was that recent benefits, professional and otherwise, have played the very deuce with playgoers' constitutions. The hot snap which began on Monday and is even now in full blast has heightened the terrors of the situation until those whom either duty or fashion has compelled to conscientiously "do" all the afternoon shows, are now, for the most part, but limp and lack lustre shadows of their former selves.

* * *

Of the various charitable functions which were set down for exploitation on Monday afternoon, I shall trouble you with but one—namely, Charles Harris' annual benefit at the Gaiety. On this occasion, prices to best parts are always doubled, but, nevertheless, the house is always filled to its utmost capacity. This proves either that Charles is a general favorite or that he gives the public good value for their money. You may take it from me that both alternatives are true. Anyhow, there was on Monday afternoon a matter of $3,000 in the house, and the fun was fast and furious the balance of the time. The chief feature of the long and strong bill provided by Harris was a new burlesque, entitled Dick Turpin the Second, written by W. F. Goldberg, a journalist, who is best known by his sobriquet of "The Shifter." Goldberg is a bright and clever writer, and is very popular with the smart boys about town. They rallied round in force to give him a good send-off. Dick Turpin the Second did not pan out so well as had been expected, mainly owing to insufficient rehearsal, internecine warfare among the cast, and more than all to the fact that between the two acts, of which the burlesque was composed, a number of "variety" turns were interpolated—in order, presumably to suit the convenience of artists who had "kindly obliged" for this occasion. It is not surprising, therefore, that scenes and business which had been expected to go with a bang fell comparatively flat, and that the net result, if not exactly stale, was certainly unprofitable. All the same, the boys called "Shifter" before the curtain at the finish and cheered him up a bit.

* * *

Quite another pair of shoes was the matinée given at the Olympic on Wednesday, for the benefit of the children of the late John Vollaire, a good old actor, whose sturdy independence of character, no less than his ability in his art, commanded the respect of his fellow-players and the admiration of the public. Poor old John left some young children behind him, and there are painful circumstances connected with the family into which it is, perhaps, better not here to enter. It might have been thought that here, if anywhere, was a case for a full house and a big subscription list. I am ready to take oath, however, that there was *not* $3,000 in the Olympic on Wednesday afternoon. In point of fact, I am afraid there was not more than $300. Which proves once again—if proof were wanting—that to him that hath shall be given. I don't say this out of any desire to carp at favors bestowed on the other beneficiary above mentioned; Harris' patrons know he didn't want the money, but they like him, and they signified the same by taking tickets for his show. Moreover, they received ample value for what they planked down, so they have no call to grumble. But I *do* wish that some of the crumbs from the rich man's table had fallen in the direction of poor old John's children.

* * *

The London Theatres' Protection bill introduced in the House of Commons by Dixon Hartland, was withdrawn yesterday on the understanding that the new fangled County Council will do all that is required in the way of theatre inspection and protection. I hope it will. The Board of Works (deceased) didn't do much except display a Gargantuan appetite for bribes and blackmail, from over-swallowing of which it met its death.

* * *

Again the old rumor circulates that Henry Irving is to be knighted for having played before the Queen at Sandringham last week. Wilson Barrett finishes up at the Princess' on Saturday week, on which night most of the prices will be doubled just to show friends in front that there is no ill feeling. Henry Byatt's new nautical drama, True Heart, is promised by Grace Hawthorne for the Princess' about the end of next month and she will revive Richard Davey's cultured adaptation of Paul and Virginia. Genevieve Ward revived Forget Me Not (with W. H. Vernon as Sir Horace) at the Opera Comique yesterday afternoon for a series of matinees. Robert Goldbeck, not altogether unconnected with America, I believe, tried the music of his American Opera Comique Newport at Devonshire House, Picadilly, this afternoon. Sorry I was too busy to attend as per invitation. A series of Spanish concerts start in Piccadilly on Saturday.

* * *

The Prince of Wale's Theatre is to be turned into a limited liability company. The capital which it is proposed to call up is only £27,000—very small, all things considered. Henry Sutton (chairman of the Alhambra company), Charles Coote (of Hopwood & Crew, the music publishers), and Arthur Mitchell (of Mitchell's, Bond Street), will be directors—all good names. Horace Ledger, the present lessee of the theatre will join the board after allotment and will be the managing director.

* * *

Of course there were several benefits yesterday afternoon. Chief among them was the performance at the Comedy in aid of the Building Fund of the Holborn Lodge for Shop Girls—a worthy cause, though somewhat vague in its aspirations. Fashion having taken the affair under its protecting wing the guinea stalls were filled by smart people, and things went better in front than on the stage. There the chief attraction was the first representation of Edward Solomon's musical version of Brough and Halliday's old Adelphi farce The Area Belle. George Hartley supplied the lyrics, and appeared as Chalks the Milkman, Rutland Barrington represented the Grenadier Tosser and Dan Leno played the Policeman Pitcher. Of the ladies and the stage management the less said the better. The music is pretty (and reminiscent) and it abounds in quaint orchestral effects. Everybody sang out of tune except Leno, who is a recent importation from the music-halls. Such success as the performance obtained was mainly due to his efforts.

* * *

This (Thursday) afternoon, at the Vaudeville, there was produced an adaptation of Bisson's blithe, if somewhat blue play, Une Mission Delicate, originally performed at the Paris Renaissance in 1886. The adaptation is entitled Angelina, the name of the lady around whom all the play is built, and its adapter's name on the programme is W. Cooper, which is said by some to be a synonym for Robert Buchanan. Of this, however, I have no proof, although I have my suspicions. The original piece deals with the domestic chaos caused by a couple of friends, who agreed to guard and protect Angelina the mistress of a military friend who has gone to the wars. One of these guardians and protectors is married, the other is not. Hence the first, when revelations are made, suffers, of course, more acutely than the latter. But both have somewhat exceeded their instructions, and especially after hearing that their military friend has incontinently pegged out in battle. This report, however proves to be untrue, and when the supposed defunct returns, he makes it warm for his mistress' guardians, especially for the Benedict, who, on the evening before the day the play commences, supped with Angelina, and in secretly hastening away, lost his white hat, and assaulted the *concierge*. During the whirl of worry that ensues, the guardians are severally arrested, submitted to various iniquities, while the Benedict's iron willed, but somewhat voluptuous spouse carries on very freely with the nephew of the military man aforesaid, who gloats over the misery he has caused by way of revenge, and so on, and so on, until all is eventually cleared up.

* * *

In the adaptation most of the above details are retained, with the exception that for mistress we have to read "bride, secretly married," and that the very Mrs. Potiphar-like business between the middle-aged wife and the young fellow is considerably toned down, as for English susceptibilities quite enough broadness remains, however. The plot, as it is worked in the adaptation, becomes attenuated now and again, and the whole piece, as it stands, is neither long enough nor strong enough for an evening bill, though I think it might, with careful revision, be made so. Revision might also be exercised on some of the dialogue, which sometimes partakes of the old-fashioned forced farce type. The best character in Angelina is a philosopher-cad, who, while speculating dolefully on the Unknowable and the Gulf of Being and what not, still carefully keeps one eye fixed on anything that may tend to bring him any "unearned increment." This character, which, in the French, is a disciple of Schopenhauer, and in the English a worshipper of Herbert Spencer, was splendidly played by Cyril Maude, whose wife, Winifred Emery, recently presented him with a girl baby. Maude, whose character-acting improves apace, made the hit of the day. Thomas Thorne as the perplexed Benedict, and his clever little brother Fred as the fiery military swell were the next best. Gladys Homfreys as wife and temptress, and a new and pretty little actress, Miss Ella Banister, as the daughter of the house, lent good assistance. At the finish there was a call for the author, whether meaning Bisson or the adapter, I cannot say. Anyhow Fred Thorne announced that he was not in the house.

GAWAIN.

ROBERT DOWNING'S PLANS.

"Robert Downing will close his season at Bangor, Me., on May 25," said Manager Mack to a MIRROR reporter last week. Mr. Mack was taking his departure for Boston to join the Robert Downing company in its fortnight's tour through Maine. "As you are aware," continued Mr. Mack, "this is the best season that we have ever had. The relations between Mr. Downing and myself are mutually pleasant and our renewed contract has nine years yet to run. Next season will be marked by a grand production of St. Marc. We are engaging the strongest company possible for this play. We have a very good route booked and shall open our season in St. Marc, in New York on Sept. 9. Our tour will include a trip to California. We will play at the Baldwin Theatre in San Francisco in December, presenting Spartacus and St. Marc.

"When our season closes in Maine, Mr. Downing will go to his farm, Edgemoor, near Washington, for two or three weeks, after which, accompanied by his wife, he will go to Europe. Mr. Downing is anxious to visit Rome to make such a personal study of the archaeology of the classic plays as only the Eternal City with its ruined amphitheatres, museums and art treasures affords. I shall go to Greenwood Lake, and will alternate the angler's gentle sport with occasional business visits to this city. I will follow Mr. Downing to Europe in July, to buy costumes and wardrobe for the production of St. Marc."

A SUGGESTION FOR MR. MARS.

The would-be dramatist is constantly complaining that American managers do not give him anything like a chance. The manager generally retaliates with the assertion that ninety-nine persons out of a hundred who try their hand at writing plays have no theatrical knowledge of what is required for stage productions.

L. Mars writes us from Albany that at the urgent request of many friends he prepared some plays for a young lady "who intended going on the stage, but who at a late moment changed her mind and married." Mr. Mars says that he has tried in various ways to place these plays, and has written to managers and actors needing plays with unsatisfactory result. One of the answers he received was as follows: "Send your plays right along. We won't promise to read them, but will give them a place in our office, and if anyone comes in who wants anything of the sort we will let them look at them."

Under the circumstances it would not be a bad idea for Mr. Mars to send his plays to the Bureau of Stage Management and Dramatic Literature recently established in the Broadway Theatre building. If the pieces have any merit the managers of the Bureau are very apt to detect it, and should the plays prove absolutely unavailable, they will probably let Mr. Mars down much easier than the average American manager.

NEIL BURGESS' NEXT SEASON.

Neil Burgess was seen the other day at an uptown dramatic agency and questioned by a MIRROR reporter as to the arrangements which he had made for next season. In this regard, Mr. Burgess said:

"I shall close at Proctor's, where I have had a very successful engagement on June 15, and then I shall go to my Summer home in the Highlands of New Jersey. On August 26 I shall open at the Union Square Theatre and run The County Fair there a year if possible. My company will be practically the same as it is now. I terminate my business relations with the management of the Twenty-third Street Theatre amicably, the reason why I go to the Union Square being that I get better terms there."

LETTERS TO THE EDITOR.

A POSITIVE DENIAL.

NEW YORK, May 11, 1889.

To the Editor of The Dramatic Mirror:

SIR.—I wish to deny the statement with which I have been constantly confronted in print lately that I am to be a member of Mestayer and Vaughan's Tourists in a Pullman's P. C. company, beginning in August. Presumably through some misunderstanding, my name is being used in numerous paragraphs put forth on behalf of this company, and the announcement has brought me many inquiries and has necessitated numerous denials and explanations by letter.

I am under engagement with the J. C. Duff Opera company, as already announced in your advertising columns, and am not under any agreement, verbal or otherwise, with William A. Mestayer or John P. Slocum. Mr. Mestayer did me the honor of calling on me last month with an offer for the Summer and regular season, which I declined. Ever since, my name has appeared among the names of artists engaged for the Tourists. In view of my engagement with another company this is rather annoying, so I hope you will find room for this contradiction, which I have made as clear and positive as possible.

Yours very truly, CELIE ELLIS.

WHY THE EDITH STANMORE COMPANY DISBANDED.

WESTFIELD, Mass., May 11, 1889.

To the Editor of the Dramatic Mirror:

SIR.—The item in last week's issue (May 11) as to the Edith Stanmore company, from your correspondent, is somewhat misleading. To correct that impression I wish to make the following statement in connection with the same.

The Edith Stanmore company disbanded there, as your correspondent says, but it was owing to unpleasantness arising between the leading lady and some members of the company. A. L. Southerland, the manager, considered it wise to close the season. He settled all bills and salaries, also paying their fares home, notwithstanding the fact that some of the people were indebted for funds previously advanced by him. Yours truly,

P. W. HOWE,
Manager Opera House.

MR. MILLER CONTROVERTED.

OSWEGO, N. Y., May 9.

To the Editor of the Dramatic Mirror:

SIR.—I notice in the columns of your paper, issued May 11, a communication from Mr. J. D. Mishler, which is somewhat surprising, inasmuch as the R. W. & O. R. R. furnished Mr. Mishler with special train at his request, and charged the regular rate, which is the same as charged on all railroads, one dollar ($1.00) per mile for passenger trains and the regular freight charges for live stock hauled on passenger trains.

If Mr. Mishler had gone by regular train, the charge from Ogdensburg would have been seventy two dollars ($72.00) for the passenger and sixty four dollars, eighty cents ($64.80) for the freight charges on the car with horses, or total, one hundred and thirty-six dollars, eighty cents ($136.80) for passengers and freight, which compares favorably with the rates on any railroad in the country for the distance travelled. Furthermore, I beg to say that Mr. Mishler did not have his car piped for steam. The laws of New York State will not permit railroads to haul cars on passenger train unless equipped with the appliances for steam heating when artificial heat is required, and furthermore the law does not allow railroads to carry a baggage car behind a passenger car and were compelled to handle Mr. Mishler's company in the way we did. We offered to put steam pipes in his car, charging him forty dollars ($40), its actual cost of labor and material, and then take them off if they did not wish to keep them on the car after leaving the road, charging him simply for the labor, ten dollars ($10.)

I am very much surprised at the communication, inasmuch as we did everything possible to accommodate his company, and it is absurd for him to say that he got off the road as soon as possible by arranging for special train, because his sole reason for arranging for special train was to make connection at Utica with an early morning train on a connecting railway, thereby saving expense for himself and company. Mr. Mishler also wanted us to carry his passenger and special car on freight trains, which we are not all allowed to do.

I trust that you will either give this communication place in your paper or refer to it so Mr. Mishler's communication may be in some way controverted.

Mr. Mishler's communication states that the time from Utica to Watertown is nine (9) hours, but a glance at one of our time-tables will show that it is not in any case over three hours forty minutes (3.40). He probably uses the time made by freight trains by which his horse's car had to be hauled, because he would not equip it with steam pipes.

Very truly,

THEO. BATTESFIELD,
G. P. A. Rome, Watertown and Ogdensburg R. R.

NO LONGER "LEFT."

NEW YORK, May 7, 1889.

To the Editor of the Dramatic Mirror:

SIR.—The subjoined paragraph (which I copy from, rather than wantonly mutilate THE NEW YORK DRAMATIC MIRROR) is quite Gallic in its epigrammatic wit: "A large quantity of plastering fell on the bed in room 9 of the Hamilton House, early this morning just after the noted tragedian O'Conor had left it. The drama escaped a severe calamity." *Paterson Exchange.*

Suffer me to say that that *Exchange* was and is the right admirable *Guardian*, itself a warm reader and admirer of your own most admirable DRAMATIC MIRROR.

Suffer me further to say that the aforesaid *Guardian* used the adjective "great" instead of "noted" in your quotation.

You wittily note and comment as follows: "Sarcou told of a similar experience to the above, when he stepped from under a wall, in course of erection, which fell a moment afterwards upon a workman, killing the latter instantly! The dramatist said he felt from that hour that he had been left alive for a purpose. Our esteemed townsman can likewise feel with the great dramatist that he has been *left* for some great and noble purpose."

Now, I call that an exquisite bit of wit and sunny satire; and Mrs. O'Conor is laughing yet at her *left-handed* Romeo's expense extraordinary. Spare his blushes and pity his sorrows!

But he is no longer left-handed, but is quite ambidexterous now, even with the pen, thanks to the local press.

Suffer me finally to say that your "ham" had a very close call of it at the said Hamilton House (Burr shot Hamilton); that he reads with edification Wheeler, Ayres, Fiske, *et al.*, that he has neither paresis nor resentments; that he never "denounced" George Washington in his recent Centennial lecturette; that he solicits the press to cease firing and joking and treat him (and his efforts) seriously; and that he is your humble servant.

JAMES OWEN O'CONOR.

NO CHANGE YET.

STEUBENVILLE, O., May 13, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Please kindly correct the misapprehension, superinduced by your notice in last week's issue, in regard to change of management here. My lease is not out until August 6. I have a number of attractions yet to play, and more are seeking dates during my term. ROSEMAN GARDNER.

BEWARE OF HIM!

DRIFTWOOD, Pa., April 28, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Knowing that your paper is always ready to do justice to professionals, we take the liberty of addressing you. A man named W. B. Porter advertised for people; four of us answered him, and all received word to join him at once, and that our money was sure every week. When we arrived, after laying out $10 each, we discovered that the man was a regular dead beat and pirate of the first water, which you will see by the hanger enclosed. We discovered three people stranded in Coudersport that had joined his party—stranded without a cent. Our object in writing you is to warn other poor wretches who may see this man's advertisement, and, not knowing him, join him, as we did. Thanking you kindly in advance, we remain,

Yours respectfully,

ARTHUR JAMES,
MISS S. WILLIS,
JOSEPH MCHUGH.

A GOOD WORD FOR TOPEKA.

TOPEKA, Kas., April 27, 1889.

To the Editor of the Dramatic Mirror:

SIR.—In THE MIRROR of the 20th, Clarence Fleming, Rosina Vokes' manager, makes some sweeping statements as to Crawford's circuit, which may or may not have some truth in them. In so far as Mr. Fleming's remarks refer to the Topeka Theatre they are false.

The house is upholstered in plush and nicely carpeted; the walls are hung with tasty mirrors and attractive pictures; the orchestra, formerly under Professor Heck's baton, is now under the leadership of Miss Addie Jewell, and is a fairly satisfactory one. Miss Jewell is one of the best violinists in the profession. I am informed that the orchestra is paid $24 per night, and I know that five of the local attachés draw salaries on which they live entirely.

Mr. Fleming should know better than to believe that any theatre can be opened for $25 per night; and he should know better than to play his attraction in a town which only patronizes Salsbury's Troubadours to the tune of $1,000 to $2,600 a night and Edwin Booth to $3,000. Topeka has two good theatres, and they are as well run as the average. And we will turn out crowds that will suit most managers, unless their attractions (?) are too "Early English" for us.

Let Mr. Fleming particularize his statements, and if not true, and he be financially responsible, Mr. Crawford, who does love a good row, might probably hold him for his statement. Indeed, he may have done so as it is. Meantime, I for one strongly object to any such slurs on Topeka. Truly yours,

T. B. HYATT, correspondent.

STAGE STORIES.

AN UNEXPECTED CLIMAX.

LOUISE E. PAULLIN.

"I am only going into the smoking car for a short time. I will be back before the train stops. Be very careful of those papers."

And my husband, with cigarette case in hand, passed into the forward car. I leaned back in the corner of the seat, and, looking out of the window, amused myself by watching the country through which we were passing.

The train was going very fast. The small farms, with their white cottages and outbuildings, fairly flew by the window. It had been raining, but the clouds had separated, and the bright sunshine streamed through the rifts, making grass and trees sparkle with irridescent beauty. Now we were approaching a river. We should arrive shortly at the depot.

Suddenly my mind reverted to my husband's words.

"Be careful of those papers."

"What papers?" I mentally exclaimed.

"What did he mean? I don't remember anything about any papers. Oh, dear! of course; how stupid of me."

And taking the hand-satchel containing the precious documents from the end of the seat, I placed it close beside me.

For, know, dear reader, that I, a wealthy woman at last, (goodness knows I had waited long enough to come into possession of the property, what with law suits and other delays) was now on my way to the city, and before the day was over, a goodly sum of money would be placed to my account in the National Bank. I opened the satchel to see if the documents were safe. Yes, there they were. When I caught sight of them a thrill of pleasure ran through me as I thought how much those few bits of paper meant for us all in the future.

We had crossed the bridge, and now the train was slowing up preparatory to stopping at the depot, but Harry had not made his appearance.

"Where can my husband be?" I said to Signor Falcone, who, with his companion, Miss Wood, came through the car to where I was seated.

"I do not know," said the signor, "It is possible he waits for us outside."

We delayed a moment or two, but he did not come, so at last with the satchel held tightly in my arms, I consented to accompany the Signor and Miss Wood to try and find him. To my amazement he was not outside nor anywhere in sight. We hastened along the platform to the smoking car but found it quite empty. We searched the depot far and near in every direction, but it was all in vain, and I grew more and more anxious every moment as I thought of the valuable freight I was carrying in my arms.

Our endeavors to find him were useless, however, and I was reluctantly forced to follow the Signor and Miss Wood to the Court House, where the deeds were to be transferred to Signor Falcone.

"Let us hurry," said Miss Wood. "We may have missed him somehow or other. No doubt he is waiting there for us."

"I am sure you are right," I replied. "This is very unusual. He never left me like this before."

Upon reaching the Court House, Miss Wood and myself entered an anteroom, where our affairs were to be settled, but we did not find my husband there.

Really I was very uneasy, and my alarm increased with every instant's delay, but I tried to appear calm and, taking a chair, sat near the door to wait for Harry.

Presently Signor Falcone entered the room with several important looking documents in his hands. I intercepted him.

"Has he come?" I cried.

"Not yet," said the signor placidly, as he walked to a table at the further end of the room, and seating himself by its side, began sorting the papers before him.

I was so uneasy at my husband's absence, I took but little interest in his doings. My eyes were fastened upon the doorway expecting at every sound of a passing footstep to see my husband enter the room. In this way an hour passed by and still no sign of Harry. Miss Wood sat dozing in one of the straight-back office chairs apparently content to wait all day if necessary. The signor, equally quiet and placid, alternately smoked and scanned the papers before him. By this time the second hour was over. I was walking the floor with feverish anxiety and indignation.

"What does he mean by treating me in this way?" I exclaimed impatiently. "And you, too, good people. It is shameful! How many hours does he think we are going to wait to have these papers signed? I will rate him soundly for his misconduct and lack of respect when he does come, you may rest assured." And again I stormed up and down the room, expressing my opinion very freely about husbands in general and my husband in particular, with a general denunciation of men, their treatment of women and their selfish disregard of their wives. I was recalled from this outburst by the Signor's voice gently expostulating against my violence.

"I must beg of you, dear madam, calm yourself a little. Many people are in the corridor. They listen what you say. That makes very much attention from them to you."

"I am so angry, Signor, I don't care what they think. It would serve my husband right if I signed the papers without him, and I've half a mind to do it, too."

"Ah!" said Falcone. "What a good idea you have. I should like propose this for you. You see the day goes quick; soon the banks close and we do nothing. What you say. We wait no more for your husband—no? Beside, we only want him for signature as witness. Anybody will do for witness."

"I should like to do as you wish, Signor," I answered. "But I know nothing of law papers or deeds, and our lawyer cautioned me particularly to have Harry attend to everything personally."

"Oh, he is a country lawyer: what we call old fogy. He is a funny old fellow—"

"He is a dear old friend of ours," I said, firing up at this slap of the Signor. "And I promised him faithfully not to sign my name to any paper until Harry had read it carefully over."

"But surely you do not suspect me of wrong; oh, how foolish I am; certainly not. Look now, you shall see how simple I make all to you. It is for your sake I do it. Look, I will show you. We will read these together."

And he gently pushed me into a chair by his side, and placed the deeds in my unwilling hands.

"We can pass a little time until your husband shall come," he said with a winning smile.

"Oh, yes!" I answered, rather ungraciously. "We might as well do this as nothing at all."

And I opened and glanced over the papers hastily. They seemed all correct, as near as I could judge, and I told the Signor so.

"Ah!" he exclaimed eagerly. "If you would only sign your name to these papers we could finish all in fifteen minutes. The business would be done, and your money in the bank. Is that good? Yes. See, here is ink and pen; you can—"

"Wait a moment Signor," I broke in excitedly. "Why how is this? Look here, that bill of sale is dated over a month ago and so is this one, and this, and these too," passing them hurriedly to him. "What is the meaning of such a mistake?"

"Oh, that is all right," he answered quickly, passing the documents back to me again. "It is legal, I have assured myself. I do that for certain business reason. I explain all right for you. You can sign."

"No, Signor, no! I cannot sign a paper like that. You must have it dated correctly first."

"Oh, what a foolish talk you make for nothing. I tell you it is right. Very often that is done in law papers. You will understand. I tell you my reason. "Oh!" he said, laughing as it were in spite of himself. "What a nervous little woman. I tell you truly your husband would not hesitate to——"

"Then we will wait until he comes, Signor," and I threw the papers on the table. "I will not sign any paper until he tells me to."

"Peste! What a trouble you make; listen"—"It's no use Signor, I won't do it and that's all there is to it." With these words I left him.

As I walked down the room and seated myself near the door again, I observed several strangers, men and women, sitting on benches near the side of the road, but I was so annoyed and excited over Falcone's peculiar conduct, I did not notice them to any extent.

The more I thought of Falcone's eagerness in desiring me to sign the papers, antedated as they were, the more suspicious I became of his apparent friendliness and honesty. My mind was filled with troubled forebodings. Oh, if Harry would only come and end this suspense.

Another weary hour dragged slowly away, leaving me at its close, faint, exhausted with apprehension at Harry's long absence.

At last the tears I had been crowding back so long would not be restrained. All sense of shame at making an exhibition of myself before so many strange people left me, and I cried and cried until I was heartsick.

"Oh, Harry, where are you?" I exclaimed hysterically, as I again paced the floor, neither noticing nor caring for the curious gazings at me by every one in the room.

"Some terrible accident has happened to him; something dreadful has occurred. He never would leave me alone in a strange city like this. Oh Harry, Harry! Where are you? Why don't you come to me?"

Miss Wood tried in vain to soothe me, and was kind enough to apologize to the people who were alarmed at my violent weeping by saying:

"She is grieving over the loss of some one. She will be all right by and bye."

They looked at me sympathetically, and I heard them murmuring among themselves, but I was so heartbroken and bewildered I could only rave on in my despair, rushing to the door every moment, looking up and down the long hallways hoping for a sight of my husband's familiar form.

At each one of these sallies from the room, Miss Wood followed and brought me back trying, as best she could, to quiet my fears and anxieties.

The last time she led me through the door, she placed her arm gently around my waist and drew me to her to support my shaking and trembling figure. In the midst of my selfish grief, I was touched by her consideration, and checking my tears, raised my head to thank her for her sympathy.

As I did so, I was struck by the peculiarly exultant expression in her face as she looked straight across the room at Falcone. My eyes followed hers, with the rapidity of lightening, to his face, and caught the look of malevolent hatred with which he was watching me, as a bird of prey might its unconscious victim. As the import of that meaning look, telegraphed between them, reached my brain, a light broke in upon me. A sudden feeling of terror seized me. Numberless fears filled my bosom. My throat contracted, I could scarcely breathe.

"My God!" I said to myself. "I see what it all means now. Harry's sudden disappearance. Falcone's efforts to induce me to sign the papers. Great Heavens! It was all a plot to secure my wealth, and poor Harry has been a victim to this man's villianous scheme."

Quick as a flash I was across the room, my hands clutching Falcone's throat with the strength of a demon.

"Give him back to me," I cried. "Give me back my husband! What have you done with him? Tell me where he is! Quick—tell me! Where is he? Tell me or I mean to kill you!"

Falcone endeavored to loosen my hands from his throat, I, meanwhile, heaping imprecation upon him as he tried to allay my suspicions against him. But I would listen to none of his sophistical arguments.

As my frenzy increased he became more suave, more gentle in speech, appealing alternately to Heaven and Miss Wood to assure me I was doing him great wrong. At last he freed himself from my grasp, and turning to the astonished and frighted spectators of this singular scene, said:

"Ladies and gentlemen: I beg of you be not alarm. This poor woman—ah, she think she have a husband and he is dead. She suffer great sorrow poor little woman. She will soon be right. You may be sure she do nobody harm. I promise all. Ladies, gentlemen, please you take notice her condition."

As these last words dropped from Falcone's lips, it seemed as though a band had burst from my heart.

So here was a greater danger than I had imagined threatening me. His audacity in trying to impress these strangers with the idea that I was insane brought me to my senses, and made me realize the danger of my position.

I gave a hasty glance at the timid faces before me, one look at Falcone, then turning and taking Miss Wood by the hand, walked to the opposite side of the room and sat down by her.

A revulsion of feeling had come over me and left me, to outward appearance, calm and silent, but inwardly every drop of blood in my body was seething and working, my brain eagerly trying to unravel this last new knot of the difficulty.

"Oh, how like a fool!" I said to myself. "How like an idiot! I have been working directly into the hands of these two clever schemers all the afternoon. All my anxiety, suffering, fears for my husband's safety, have been cleverly interpreted by them into a possible evidence of lunacy. To what object? Ah, I must think that out."

That my husband was dead or spirited away from me in some unholy manner there could be no doubt.

Their next move was to have me adjudged insane, confine me in an asylum and gain possession of the property. All these people were to be used as witnesses against me to prove the violence of my action toward Falcone, the incoherency of my words, my agitation, terror and grief.

How could I extricate myself from this mesh of intrigue and crime that seemed to slowly enfold me? How could I escape? That was the question now racking my poor brain, ready to burst with conflicting emotions and fears.

One thing certain, neither Falcone nor Miss Wood must know of any suspicion against them. And again, whatever plan for escape presented itself to my mind, I must use Miss Wood as the unconscious means to assist me.

Fortunately I had some time previously taken the deeds from the satchel and concealed them in my bosom.

I could not remember when during my excitement I had done so, but I could feel their sharp corners through the material of my dress waist, and I was determined not to let them go out of my possession, let what would happen. By this time I was positively ill. The nervous strain upon me for so many hours was beginning to have a physical effect, and nausea, headache and an uneven fluttering of the heart was the result.

After a few moments further thought, I decided upon a plan of action, and leaning toward Miss Wood, said:

"I am feeling very ill. Will you go with me to a drug store to get a prescription filled? I do not feel well enough to go without you."

She became very uneasy at this request, and glanced hesitatingly at the Signor, who again seated at the table, was watching us furtively, while pretending to be doing a calculation upon a sheet of paper.

I reiterated my request, saying:

"I am growing worse, and must get something from the druggist at once. Go and tell Signor Falcone we are going out for a short time."

She went to him and they conversed for a few moments, then they both came to me.

"If you need something from the druggist's I will go the errand, madame," said Falcone, fixing his glittering black eyes upon me.

"Thank you, signor," I answered. "I have no prescription, but must write one and explain to the druggist how to prepare it for my use."

Again they withdrew and conversed excitedly together, but in tones too light to reach my ear.

The delay was torture. Did they suspect my intention?

Suddenly an inspiration came upon me and I broke in upon them. "Come Miss Wood let us go at once; and Signor, will you kindly take charge of the precious satchel. Oh!" I said, shaking the key playfully at him, "It is locked safely enough, and if my husband comes while we are gone, give the satchel to him and tell him the papers and deeds are in it." Thank Heaven! my little ruse was successful. A gleam of satisfaction lit up Falcone's face as he came forward and took the satchel from my hands. As we reached the door I called out to him:

"Don't let the satchel out of your hands, Signor, and be sure and tell my husband to await us here," and Miss Wood and I quitted the building.

As we walked up the street I looked for a policeman. In vain; there was not one in sight.

When we entered the drug store a man, medium-sized and aged about five-and-forty, came forward to take our order.

I asked for pencil and paper to write a prescription. He brought them and, placing them on the counter, I wrote the following words:

"Ring for a policeman immediately. I am in mortal danger. You will be well paid for your trouble. This woman is watching me. Be cautious."

I passed the paper to him and said:

"While you are preparing this, please give me a teaspoonful of aromatic ammonia. I am suffering from heart failure."

The druggist started upon reading the first line of the supposed prescription, raised his eyes quickly, looked sharply at Miss Wood, who was gazing into the street, and then at me. Catching a glance of warning from my eyes, he looked down again at the paper and remained silent.

From the expression on his face, I could see he was debating in his own mind what was best for him to do. His irresolution was so plainly depicted, it drove me almost frantic. I said to him:

"Is there something there you do not understand?"

"Yes," he answered, "I don't understand that last line."

"I will rewite that for you, sir." Miss Wood's attention was attracted by our remarks and coming to my side she leaned over my shoulder and asked what the difficulty was.

"Nothing that concerns you, madam," I answered coldly, turning the paper away from her that she might not see what was written upon it. She flushed as she drew back quickly. A wicked look flashed across her face. She was about to make some angry retort, then, biting her lips, she walked over to the window again and began drumming impatiently upon the window-sill. This time I hurriedly wrote:

"I cannot explain yet. For God's sake don't fail me, and don't delay," and handed the paper back to him.

He took it, darted another glance at Miss Wood, and turning to me said. "That is satisfactory, madam. You will have to wait a few minutes, ladies, while this is being prepared."

"Be as quick as possible," said Miss Wood.

"I will hurry as fast as I can," he answered, with a significant smile at me, as he started for the back of the store. A look of gratitude was my reply. A weight seemed lifted off me.

The next thought that presented itself was, what to do when the officer arrived, and what charge to make against Miss Wood.

I had noticed her watching the street closely

rom the first moment we had entered the store, and felt certain some scheme had been determined upon by Falcone and herself, while they had been whispering in the Court House by which I was to be made a prisoner when we left the drug store.

To satisfy myself that this surmise was not a mistake, I, as a feint, started toward the front door. Miss Wood placed herself instantly before me. I did not appear to notice this movement of hers, but, taking her arm, continued on my way.

"Where are you going?" she demanded, hastily.

"Only to look at these cologne bottles," I replied calmly, stopping by the show-case near the door.

She stole a hasty look at me from the corner of her eyes to see whether I had noticed her singular conduct, but I was apparently unconscious of anything unusual in her manner, so she recovered her composure and chatted about the many handsome articles exhibited in the show-case,

This last move on her part gave me fresh alarm. I did not know a human being to whom I could appeal for aid in all that large and strange city. My complete isolation appalled me. Yet, something desperate must be done to circumvent the plans of these wicked plotters. What could I do?

We walked slowly toward the back of the store, when, suddenly, I caught sight of my purse lying on the counter, partly concealed by a piece of white wrapping paper. I had laid it there while writing my odd prescription.

Seeing it there put a thought into my brain and I at once acted upon it. Cautiously placing my hand over the purse, I pointed to the front door and exclaimed: "Oh! Isn't that Signor Falcone on the pavement?"

Miss Wood turned hastily to look into the street and in that instant I slipped the purse into the pocket of her walking jacket.

"I don't see him," she returned, looking in various direction up and down the street. 'No, are you sure? I felt certain it was he." "You were mistaken," she replied, with a curious tremor in her voice. I looked at her. She was pale as death.

"Here is the ammonia;" and the druggist set a wine glass on the counter before me.

"I will pay you for the ammonia now," I said, feeling in my pockets for my purse. Of course I could not find it. The druggist and myself searched everywhere. Miss Wood left the door where she had been watching the passers by, and joined in the search.

At last the druggist remembered seeing it on the counter while I was writing, but did not see it afterward.

Miss Wood begged me to hurry and not mind about the purse, even volunteering to pay for the ammonia.

"But," I cried, "I cannot leave without my purse. It contains nearly thirty dollars. I have no money to pay my way."

"I will lend you what you may require," she said impatiently. "But I am not going to wait here all day for you."

"Then go away without me," I retorted, "I shall stop here till I find my purse. Go on, you need not wait."

"Not without you," she answered, with an insolent leer into my face.

I started. This woman possessed a strength and depth of purpose entirely at variance with her ordinary appearance. I was prepared for anything now. "I don't think you know whether you had a purse or not."

The druggist interrupted her by saying:

"I saw that lady put a purse on the counter when she commenced to write that prescription slip. There has been no one here but we three, and I'll swear I haven't taken it."

"I think you will find it was my purse you saw," she smilingly answered the irate druggist, at the same time holding out a knitted black silk purse.

"No, no, Madam! It was not that." Just then the front door opened, and the burly form of a policeman presented itself. Thank heaven, at last I was safe. The officer came forward, asked who it was that rang the alarm, and what was wanted.

The druggist, now thoroughly aroused to the fact that something was radically wrong about Miss Wood and myself, came from behind the counter, told the policeman he had sent in the alarm, explained about the loss of the purse, our fruitless search for it, and begged the officer to search him that his innocence might be proven.

"You're the one that's lost the purse?" said the officer, turning to me.

"What a lot of rubbish over a thing that never existed," said Miss Wood. "Come, now, I want you to go with me."

I stepped up to the officer and took hold of his sleeve.

"I place myself under your protection, sir. I have lost a purse, and before we go any further I will write down a list of articles that were in the purse before I lost it."

I did so and, handing it to the druggist, asked him to read it aloud. After he had complied with my request I said:

"Officer, search that woman and you will find my purse."

"You had better give it up, ma'am, and save yourself trouble," he said to her.

"How dare you accuse me of theft, you——you wretch!" her pale eyes blazing with wrath, "Don't you dare lay your hands on me or I'll tear your eyes out. Why," she cried, pointing her finger at me, "that woman never had a purse; she is a lunatic; I am her keeper—she is under my charge. I will send a note to the Court House and prove it to you in five minutes."

"Them stories won't work, ma'am. They won't do Hand out the purse."

"Let me send a note to the Court House," she cried, in shrill and angry tones.

"If you don't give it up I'll have to search you."

"You shall not," she screamed, defiantly.

But the officer had already felt the purse in her outer pocket.

"Here's a purse. Is that the one?" holding it out to us.

Both the druggist and myself exclaimed simultaneously, "Yes."

"Open it," I said, "and see if the contents are as I stated."

The officer did so and they were found to be identical with the list as read by the druggist.

"Very sorry, ma'am, but I'll have to take you in," said the officer placing his hand on Miss Wood's arm.

She was speechless at first from surprise and then she became voluble enough. Shaking her hands at me she cried, "Don't think you will escape from me in spite of this. Officer I declare to you this woman is crazy. I will prove it to you if you will take us to the Court House for an instant. I'll give you any sum of money in reason. Some one is waiting for us there."

"Can't do it ma'am, It's against orders."

"Then let me write a note ——."

"You can write it from the police station. I can only do my duty and take you there."

Turning to the druggist ,the officer said:

"You had better go with us. I shall need your testimony."

"I am going, anyway. I want to see the end of this business." And so saying he took his hat and coat and we all four started for the station.

When we reached the sidewalk Miss Wood again begged to be taken to the Court House first, but the officer was inflexible, and we proceeded on our way. Upon arriving at the station we were brought before Police Captain Williams. Our officer gave an account of what had happened, and then Captain Williams told Miss Wood to give her side of the story.

She immediately broke out with: "I have only this to say: that woman is a dangerous lunatic. I am her keeper and nurse. I can prove it."

"Don't believe her, Captain!" I cried. "There is a conspiracy against me by this woman and her confederate."

"What nonsense!" she exclaimed.

"That is one form of her insanity. Another is that she is married, and her husband has been murdered——"

"And so he has," I cried, bursting into hysterical weeping again. "These people have made away with him, that they may rob me of all I possess."

"There! Do you hear that?" she began triumphantly. "She raves continually on that subject."

"Oh, Captain! Don't believe this wicked woman. Indeed, what I say is true. I implore you to protect me. My husband was taken from me this morning on our way to the city, and if you do not find him for me, I shall die."

Tears choked my utterance, I could say no more.

"We will see to all that," said the Captain, kindly. "Tell me the circumstances. Compose yourself, my child. You will be well cared for here."

"Thank you, sir," I said in trembling tones, and drying my eyes I commenced.

"My Husband——"

"Believe nothing that woman says," called a voice from the door. "She is our escaped prisoner," and Falcone stood at my side.

"Oh, Captain!" I shrieked, "protect me"

"Seize her," said Falcone, "I will be responsible for her."

"For God's sake don't let him take me," I screamed in my agony.

"She has papers belonging to me and I want them. Give them up to me," and he caught me by the hands.

"Help! Save me, Captain!" and I writhed in his grasp. "Help! Help! Save me—save me!"

L-o-u-i-s-e!

A voice far in the distance. Miles away it seemed in all that tumult, but I knew it well.

"My husband's voice" I shrieked.

"L-o-u-i-s-e, my darling"

Yes, again! Nearer this time.

"It is he! Harry! Harry!" I shouted with all my strength. "Here! I am here! Help!"

"Louise, my girl! Why, God bless my soul, do you know you have pushed me clear out of bed on the floor? What is it? Here, wake up! Give us your hand. Up! Up, now! There you are!"

A wrench—a struggle—I sat up.

"Oh, Harry!" I gasped. "Was it a dream?"

Harry said it was.

IN THE COURTS.

THE GILLIG-BARRETT SUIT.

The legal difficulty pending between Lawrence Barrett and Henry F. Gillig, former manager of the American Exchange (Limited) in Europe, with reference to whether or not Mr. Barrett is indebted to Mr. Gillig, was submitted to Judge Lawrence, in the Special Term of the Supreme Court last week.

Mr. Gillig claims that Mr. Barrett is indebted to him in many thousands of dollars for money loaned during some years past, which ran up to $[illegible],000, and by the suit, he asks for an accounting and for the appointment of a receiver of the profits of the Booth-Barrett combination. Mr. Gillig was represented by ex-Judge Fullerton. Col. Robert G. Ingersoll appeared for Mr. Barrett, and contended that his client never had any dealings personally with Mr. Gillig; that they were all had with the Exchange, through its manager, and that the entire indebtedness had been wiped out.

The only question submitted to the Court was as to whether the transactions had been had personally with Mr. Gillig or not, in his individual capacity. Col. Ingersoll argued that the transactions were had with the Exchange directly, and that Mr. Gillig's suit could not hold.

It was agreed between the counsel that in case the Judge should decide in favor of the claim of Mr. Gillig, then a referee shall be appointed to take testimony and report what, if anything, is due.

ROSE COGHLAN SATISFIES A JUDGMENT.

Rose Coghlan has settled her troubles with the Fourth National Bank, which threatened to have her punished for contempt of court, for neglecting to obey an order requiring her to appear for examination in supplementary proceeding. The Bank got judgment for nearly $200 against Miss Coghlan which it could not collect, and she was directed to appear in supplementary proceedings. Her excuse for not appearing was that she was confined to her house suffering from tonsilitis, and by her physician's orders could not leave the house. Miss Coghlan settled the dispute by giving a certified cheque for the amount of the judgment before Judge Holme, of the City Court.

DALY'S THEATRE.

A CHANGE OF BILL.

Next Monday, May 27th, a complete change of bill will be presented at this theatre by Miss Vokes and her company. The performance will begin with a comedietta in one act, adapted from the French, entitled Tears (first time here) to be followed by one of Miss Vokes' greatest successes of last season, The Circus Rider, a one-act comedietta by Mrs. Charles Doremus of this city, and conclude with Ghastly Manor (first time here).

The last named is Miss Vokes' new piece, and is described as a "burlesque society melodrama in One Horror." In it Miss Vokes plays the rather unaccustomed part for her, of a criminal society melodramatic heroine (the Lady Acqua Tofana), something after the type of As in a Looking Glass, to whom such crimes as bigamy and poisoning are matters of everyday occurrence. Mr. Morton Selten plays the wicked baronet, Sir Crimson Fluid; Mr. Ferdinand Gottschalk, the old and attached servant with a mysterious secret; Mr. Felix Morris, the English detective who detects nothing and assumes several disguises, and is immediately discovered in every one of them.

Courtenay Thorpe and Miss Helena Ducre represent the virtuous characters of the melodrama, the first after the style of Wilson Barrett and the other the well-known heroine common to every sensational melodrama of the present day.

There are three murders, an attempted murder and a suicide, and there would be more Miss Vokes says, if the company were larger.

This piece is a new departure in burlesque, being as seriously played as if the actual melodrama was being presented, the humor is consequently left entirely to the dialogue and situations and does not depend upon broad caricature on the part of the actors.

OPINIONS OF THE BOSTON PRESS.

Post, Feb. 12: "It must have been a dull sort of person who failed to appreciate, before all the genuine and very novel fun involved in such a burlesque upon the "society melodrama" now most in vogue as Ghastly Manor proved to be. The unnamed author of the piece has shown a most lively ingenuity in piling horror upon horror's head, and his work is vastly more effective than that of Mr. Gilbert in Ruddygore.

Sir Crimson Fluid is a most abandoned villain of the gentlemanly type, and Lady Acqua Tofana is hardly a bit better than he. They are already steeped in crime when the curtain rises; and before it falls they have added to their enormities by murdering every one within reach, including each other. Then, too, of course, there is a virtuous hero and heroine, an old butler who is cognizant of the pervading wickedness of the household, a comic detective—in fact all the usual paraphernalia of melodrama, including thunder and lightning, and incidental music of the most suggestive sort. In brief, nothing is omitted which can possibly remind the spectator of the serious work in the same line which he may have had the ill fortune to witness; even the compromising documents, for which the detective is searching are left by the villainous baronet in plain sight on the table.

But this hasty description conveys an imperfect idea, at best, of the very real amusement which the clever performance of Miss Vokes and her company excites. The best of it is, that every one appears (except once or twice, when the mask is dropped, or, when a brilliantly bad pun slips out as if by chance) to be in sober earnest, so that the amusement depends mainly upon a perfectly reasonable exaggeration of the common incidents in melodrama. Badly performed the piece would fall flat; done by these clever artists it is one of the wittiest and brightest things which we can recall ever having seen. First of all, Miss Vokes is frankly reminiscent of Mrs. Langtry and others who have essayed the drama of gymnastic emotion; and in her convulsive gestures, her portrayal of passion by sobs and gasps and rolling eyes, her extraordinary feats with the sofa and the portière, she outdoes them altogether. It is rather a new field for Miss Vokes, but her success in it is instantaneous. Mr. Selten looked particularly well in the lurid garb of the baronet, and he acted throughout with the most telling intensity and seriousness. His air of nonchalance, his polished brutality, the point and address both in dialogue and in action, which he displayed throughout, would almost alone have carried the play to success, and he was never for a moment betrayed into inconsistency by the desire to make the burlesque too evident. Mr. Courtenay Thorpe was also admirable, for the most part, as the virtuous hero, although he dropped the mask once or twice, and that not to the advantage of the scene. But his frenzied interview with Lady Acqua was well carried off. Mr. Gottschalk's conscience-stricken butler and Mr. Morris' cheerful detective were well done, too."

The Boston *Globe*, Feb. 12, says: "All the dreadful secrets and dire plottings of half a hundred lurid melodramas have been rolled into one burlesque 'horror,' and this weird piece, Ghastly Manor by name, was made known to Boston last evening by Rosina Vokes before a laughing audience. The lady herself gives us a glimpse in this travesty, of Lena Despard with her cigarette, she clutches curtains after the manner of Fedora herself, and gives and poses generally in irresistibly droll simulation of certain 'intense' actresses in highly-wrought sensational plays, and her death scene, Ghastly Manor, is well worth the seeing, if only to watch the struggles and contortions of Lady Acqua Tofana in her last moments. How she can throw herself about so lavishly after the course of thumping she undergoes from her Borgia minded husband is something that only a Vokes can explain, as only a Vokes can accomplish."

From the *Transcript* of Feb. 12: "It is a clever burlesque of sensational criminal drama in high life with goodish hits at Irving, some of Miss Davenport's scenes in Fedora, Jim the Penman, Mrs. Langtry's death scene in As in a Looking Glass, Quick or The Dead, etc., etc. The acting is admirable. Miss Vokes as the translucent heroine is wonderful in make up and facial expression, and some of her take-offs reach the acme of comic effect."—*Com.*

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WARNING.

Nobody's Claim

"I was in Los Angeles three weeks ago and saw some Chinaman on the wall. Ben Cotton plays the piece under the title of 'Jessica' and gets his paper from Alexander of Philadelphia." Extract from letter just received by Joseph L. Dooling from James P. Colton, manager Janauschek.

LOCAL MANAGERS IN CALIFORNIA AND THE WEST who persist in booking piratical versions of NOBODY'S CLAIM under the title of "Jessica" "Madge" "The Waif of Riverwood," etc., are hereby warned that in the future it will cost them much more to play it in their houses than it will to let it alone, even Alexander of Philadelphia's paper will not save them from a heap of trouble and expense.
EDWIN A. LOCKE,
Author and Owner of Nobody's Claim.

CORRESPONDENCE.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, *gives you a $5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.*

BOSTON.

There was many a regretful sigh in the Boston Theatre Saturday evening when the curtain fell on the last act of Pinafore, the echoes of which have hardly been hushed by even so good a play and co. as have followed it. Frank Mayo has always been popular in Boston and his Davy Crocket has never failed of appreciative patronage. He remains for one week only

The Summer season at the Museum opened on Monday night with Little Lord Fauntleroy. The title part alternates during the engagement between Olive Homans, who has already appeared in it, and Alice Pearce, who has played child parts in James A. Herne's co. and Mrs. McKee Rankin's Golden Giant Mine. Both children are exceptionally bright and precocious.

The attraction at the Grand Opera House this week is that charming comedy drama May Blossom, with a strong co. under the management of Dan Frohman. Joseph Wheelock, an old Museum favorite, is the star.

A Lottery of Love, played by Augustin Daly's co. at the Hollis Street drew good, but by no means crowded, houses all last week. Samson and Delilah forms the bill for the first three nights of the present week. The Inconstant, preceded by A Woman's Won't, is announced for Thursday, and 7-20-8 for the remainder of the week.

Captain Swift is still the drawing card at the Park. That amusing farce-comedy We, Us & Co., is drawing good houses at the Howard.

The Dark Secret, at the Globe, has been an immense success, and night after night the house has been crowded to its utmost capacity.

ITEMS: Work on the new Tremont Theatre is rapidly progressing. The sun by day and the electric light by night give a chance for continuous work, which Manager Schoeffel turns to advantage, and the probabilities are that the house will be ready at the time announced.—Herbert Colby, late manager for Dion Boucicault, has been in the city for the past week. He is to sail for Europe June 12 for a two months' vacation tour.—Editha's Burglar, which has heretofore been given as a single-act dramatic sketch, has been extended and padded out and rechristened The Burglar, and is to be brought out soon for the first time at the Park Theatre in this city. It is a dangerous experiment. As it stands, it is a delightful bit of dramatic color, trifling as a work of art, perhaps, but graceful and tender, and the chances are that the audacious meddler who lays his hand upon it—even if it be Mr. Gillette—will spoil it.—Mrs. Thomas Barry is to remain in her Boston home during the Summer.—John J. McNally, of the *Herald*, and Thomas Daly, are at work on a new play for the Daly family, which will be tried next season.—A very fine life-like bust of the late Dan Maguiness has been made by George D. Peterson, of this city, and is now on exhibition. A number of friends of the comedian have clubbed together for its purchase, and will present it to his family.—Old King Cole, the comic operetta written by Prof. Greenaugh, with music by Prof. Allen, was given Saturday evening at Cambridge in the Hasty Pudding Theatre, and repeated Monday evening.—May 17 has been set apart for the benefit of Harry McGlenen, the ever courteous business manager of the Boston Theatre. The bill is to be a peculiarly attractive one, and the house will be sure to be crowded. No man in the profession is more popular than Mr. McGlenen, and no man better deserves popularity.—There has been talk of filling up the Summer season at the Boston with light English opera. The Max Heinrich co. was to be the permanent attraction, but as that has gone up it is uncertain what steps will be taken.—A great improvement in the method of lighting up the Museum is the introduction of the Edison incandescent system. It will undoubtedly be followed by the other houses next season.—There were three tank pieces on at as many different houses last week. The Dark Secret, at the Globe, Life in New York at the Howard, and a nameless one at the Grand Museum. The first was magnificently put on, and in realistic effects went far beyond any previous attempt at dramatic water works on the Boston stage.—The Howard announces that it will open its Fall season with Tony Pastor and his co.—The Standish Dramatic Club of Chelsea, just over the ferry, produced Our Boys in very creditable style on Thursday evening. Two or three members of the club propose entering the profession at an early date.—A testimonial has been tendered Mrs. Falkland-Buchanan, late of the Museum co., by her many friends. It is to take place at Union Hall Tuesday evening May 21. The bill consists of Mr. Abbott's Private Seance, played at the Museum at Mr. Mason's benefit two weeks ago; the first act of Pygmalion and Galatea, and A Midnight Session. The latter is a new translation of a little French play in which M. Coquelin and Agnes Booth played together in New York, and which was called The Silent System. Mrs. Buchanan appears in each.—Preparations are being rushed for the Gilmore Jubilee in June, and things now look as if the affair would be a success.—The next regular season at the Hollis Street Theatre will open Sept. 3. The present season closes June 1, at the termination of the engagement of Augustin Daly's co.

SAN FRANCISCO.

MAY 12.

The Highest Bidder filled in the third week of the engagement of E. H. Sothern and his co. at the Baldwin. Since you have had it in New York and your correspondents from other places have reviewed it so generally, I will jump over it instead of at it, merely remarking that it seems to me to be decidedly inferior to Lord Chumley. So much for American play writing.

The Two Orphans at the Alcazar for the fifth and closing week of Effie Ellsler and her co. Miss Ellsler's Louise is pathetically realistic. Ethel Brandon's Henriette and L. R. Stockwell's Picard added greatly to the interest of the playing. Frank Weston as the Chevalier lacks in local color, so to speak, though his idea is distinctly good. Frank Burbeck's Jacques is one of the best things he has done here—humorously diabolical. Voltaire has said that the average Frenchman is a combination of the tiger and the ape. Mr. Burbeck makes Jacques a composition something like that—a tough, with an accompanying humorous diabolism. Orrin Johnson's Pierre, James Carden's Count, James Wallis' Count and Fanny Young's Mother Prochard are all well taken.

I approach the Tivoli in an undecided way. I remember how Said Pasha succeeded there, and again at Philadelphia, and was sat on everywhere else. I said it would fail before the performance was half over the first night, and fail it did. It was pushed, and crowded, and boomed in California fashion, and yet it failed. What am I driving at? Well, The First Lieutenant is a new comic opera just brought out at the Tivoli, written and composed by two young men across the bay in Oakland. Clark Wise, the librettist, is a young man of twenty-two, and wrote the libretto before he was twenty-one. One may naturally look for fresh, immature, weak work, and he finds just that. Yet his versification is good, and his libretto as a whole is superior to the trashy one of Said Pasha, as trashy even as it is. M. Clifford Page, the composer, is said to have never been out of California, and never to have made a study of music in any but a *con amore* and desultory way. I judge he is a sort of California Ned Rice. Ned made some very commonplace affairs go, and why not Page? But I am not criticising the work closely, for the reason that I only heard it once, and then amid a continued chatter, with beer and tobacco smoke all about me. The music strikes me as being better than that of Said Pasha in general—that is, the general level is higher, though two or three efforts by Stahl will take precedence of any by Page. Louise Manfred and W. H. Hamilton have interesting parts, and the gowns of one and the disguises of the other are taking. Max Figman does an Irish sailor splendidly and he and Kate Marchi dance a sailor's hornpipe in a very breezy and exhilarating way. I am told that Mr. Figman "kicked" at his part, and insisted on a hornpipe, after which Mr. Page composed a pleasing hornpipe; so really all the life that is in the first act is due to Mr. Figman. Mamie Taylor carries off the honors in the second act with a presentation striking in local color of the daughter of the Sultan. You will bear in mind that, as much as I like certain things in the opera, as a whole it is boyish, and is mainly respectable because of its promise for the future of the young men. That is all. It is drawing good houses; but, as a rule, the patrons of the Tivoli will go to see anything for a week or two.

Johnson and Slavin's Minstrels continued at the Bush Street Theatre a second week.

CHAT: The Bijou still remains closed. It was understood a while ago that Jeffreys Lewis had a date there in May—indeed, Harry Mainhall himself told me so; but inquiry at the theatre resulted in the information that Miss Lewis has no date there.—The talk of the town during the past two or three weeks has been of the New California Theatre, which Booth and Barrett will open tomorrow night. It is a magnificent theatre, one of the finest in the world, but no pen will be able to do it justice till it is seen in all the blaze of its glory tomorrow night. The Baldwin will be closed in honor of the event, the Bostonians making their California entrée on Tuesday night.—Said Pasha will come to the Bush Street Theatre in July if nothing breaks meantime.—There will be no Sunday performances at the New California during the Booth-Barrett season.—Harry Mann, brother of Al. Hayman of the Baldwin, will be the business manager of the New California. He has a perennial popularity.—If the spirit may return after the death of the body, and revisit the scenes of earth-life, we may expect John McCullough, John T. Raymond, W. H. Sedley Smith, W. F. Burroughs, John Wilson and Mrs. Judah, who were in the cast of Morey at the opening of the old California Theatre to be "with us" to-morrow night at the opening of the new. As the terrible old song has it

"We drink to those dead already,
And hurrah for the next that dies."

—Won't Lawrence Barrett get a reception to-morrow night? He read a poem by Bret Harte on the opening night twenty years ago. Would California treat its most famous author any better if he was here again? Who shall say? J. J. Gottlob fits with the management of the Bush Street Theatre neatly. He seems to have grown there. "Ah, there! Stay there!"—I saw Belle Archer making the tour of Chinatown the other day, as demure and as plump as a partridge. Miss Archer, by the way, soon retires from Mr. Sothern's co., *Music and Drama* says, to "develop an interest in the rising generation." Charlotte Little takes her place in the Sothern co.—Nanon will probably be the next attraction at the Tivoli.—Several of the papers here have made the astonishing statement that The Highest Bidder is much superior to Lord Chumley. It is rumored here that Howard P. Taylor, smarting under the injustice done him by David Belasco, has done much toward creating that sentiment. It is an interesting fight as it stands. My sympathies are with Mr. Taylor as against Mr. Belasco; but, all the same, Lord Chumley is an excellent play. I only mention this to enlighten Mr. Sothern as to the possible reason several papers went for Lord Chumley. He couldn't understand it, "don't you know."

PHILADELPHIA.

The most important event of the past week was the initial production at the Grand Opera House and by the Duff Opera co. of Paolo, the new comic opera by the authors of Erminie. It was a popular success although it was somewhat coldly received by the critics. It certainly drew very satisfactory houses and evidently afforded the audiences great enjoyment. The scene is laid in Corsica, and the work tells the story of an ancient vendetta which boasts an existence of thirteen centuries. Fifteen years before the opening of Act I. the heads of the two families, the Baronia and Carolis, had departed this life, and their direct heirs being then but about six years of age, there was a suspension of hostilities for the term mentioned above; during which interval the two boys were sent to France to be educated. There they met, and being ignorant of the feud between their families, they become fast friends. Having reached man's estate they are both recalled to Corsica at the same time, when Lucien Caroli and Sapolo Baroni are instructed concerning their duties in the premises, the former by his mother and the latter by his supposed uncle, Braggadocio, and his kinsman Griffo. Neither of the young men has any relish for the task, both because of their friendship and their cowardice. To add to the complications, Lucien falls in love with Sapolo's sister, Paola, and Sapolo becomes enamored of Margarina, the foster sister of Lucien. There is an understanding that the vendetta shall cease if the leading representatives of the two families shall ever intermarry, which event occurs in double fashion, and the feud is finally ended, this result being the more happily accomplished by the discovery that Braggadocio, who claims to be a noted bandit and the uncle of Sapolo, is a fraud. He proves to be Sapolo's father and brother to the real bandit, who has been dead for eighteen years, a fact concealed by the head of the house of Baroni, because of the danger and responsibility which was the portion of the elder branch. The work is full of humor, much of it being of the Gilbertian order; its two scenes are remarkably handsome and the costumes are varied pretty and picturesque. It contains much that is novel, in treatment at least, although much of the business reminds us of Ruddygore. The book is better than the music. The music is scanty, hence the opera becomes talky. There are a few pretty airs for the principals, but not enough to go around, and considerable of the music is of inferior quality, the choruses alone being strong and of good construction and worthy of high praise. The paucity of the score affords none of the principals adequate opportunity for display of ability, and although the co. is not at all strong, it would be manifestly unfair to subject the leading artists to severe criticism. Mr. William McLaughlin, one of the best bassos upon the stage, is simply sacrificed in the small part of Griffo, which gives him but a few bars to sing, and which requires him to shout with the voice and manner of a ruffian. His is a case of extreme hardship, but all of the singing artists have more or less reason to complain of the meagreness of their opportunities. Harry Paulton, as Sapolo, had an excellent role which he handles with skill and good judgment. He is very entertaining and, as usual, strictly legitimate, using no gags and introducing no horse play. The ensemble is decidedly pretty, and in spite of its shortcomings the final sentiment concerning the performance is one of satisfaction. With better music, and more of it, the opera would be a great success, and even now some of the choral numbers are very effective and calculated to awaken much enthusiasm. Near the close of the first act there is a mixed chorus of soldiers, sailors and goat-herds that is absolutely charming. The business during the rendering of this chorus adds much to its effectiveness, the stage being full of mythmic motion which is enhanced by the appearance of a neat and graceful ballet. A humorous chorus by the quaintly dressed male followers of the house of Caroli, in the second act, is a marked feature of the performance. The work has too many merits to deserve condemnation and too many faults to win high praise. It will continue indefinitely.

The London Gaiety co. began a return engagement at the Walnut Street Theatre last week. Esmeralda was again the attraction and business was excellent. The engagement continues this week with Monte Cristo, Jr., as the attraction.

Natural Gas returned to the Chestnut Street Theatre, and again met with success. This week Rice's Corsair co.

Joseph Murphy played a very satisfactory engagement at the Chestnut Street Opera House, having appeared during the week in his three plays, Kerry Gow, The Donagh and Shaun Rhue. This week The Still Alarm.

At the Arch Street Theatre, Dreams was the attraction with Tim Murphy as the photographer. Mr. Murphy scored a success, as he was supported by a very good co., the performances were both enjoyable and profitable. The house closed its season on Saturday night.

Murray and Murphy were seen at the National Theatre in Our Irish Visitors. Their broad comedy work vastly entertained their audiences. They played to good business. This week, Kitty Blanchard in The Golden Giant Mine.

At the Standard Theatre light opera continued, the attraction for the week past having been The Chimes of Normandy. The business was moderate. Ethel Lynton replaced Eva Davenport. The latter lady claims that the substitution was made at the instance of the stage manager without just cause and without such notice as was required by the contract. This week, The Bohemian Girl.

The May Howard Burlesque co. played to good business at the Central Theatre. The co. was made up of excellent material, and a good show resulted. This week, Rose Hill's Folly co.

At Porepaugh's Theatre the final week of the season was, with good results, devoted to a production of Irish Aristocracy, in which William Carroll and Samuel Ryan took good care of the principal roles.

Under the lessorship of George C. Brotherton the Continental Theatre offered Kellar as the first attraction. This popular magician proved his power of drawing very good houses. His feats were warmly applauded, especially his new feature Astarte. Charles and Martha E. Stein added greatly to the entertainment by their exhibition of so-called mind-reading as did likewise the Spanish Students. The same attraction this week.

Carncross' Opera House closed on Saturday night last after a good season.

ITEMS: Matt Canning has retired from the business management of the Lyceum and Kensington Theatres.—The veteran actor James E. Murdoch will be the recipient of a testimonial benefit tendered him by a large number of prominent citizens 22. The entertainment will be given at the Academy of Music and will consist of The Stranger and The School for Scandal, arranged for this occasion by Mr. Murdoch, who will appear in both plays. Mr. S. C. Du Bois will manage the affair, and the following members of the profession will appear: Mrs. John Drew, Mrs. D. P. Bowers, Miss Mittens Willett, Emma Markley Bruner, Henry Aveling, F. Chippendale Hart Conway, W. H. Wallis and Harry Hawk.—The Gilmore Jubilee Concerts will occur on the last three days in this week, at the Academy of Music. Five concerts in all will be given.

CINCINNATI.

The Katti which constituted the attraction at the Grand during week ending 18, afforded Marietta Nash, George Lauri and Harry Bell, three very clever people, considerable opportunity and their efforts were liberally applauded during the week. The skit, for it is nothing more, was satisfactorily staged and evenly cast and the attendance steadily improved from the opening night. Donnelly and Girard, the joint stars for this week, will give their final performance of Natural Gas at the Grand 25 their new piece, City Directory, being announced for production in Chicago 26.

Marie Prescott and R. D. McLean, in a repertoire comprising Richard III., The Winter's Tale, As You Like It and Virginius, finished a fairly successful week at Heuck's 18. The support accorded the joint stars during the engagement was satisfactory. Messrs. Gray, Garrick and Santini were conspicuous by their good work.

The season is closed at Havlin's Theatre.

At Harris' the Gray and Stephens co. presented The Old Oaken Bucket and Without a Home during week ending 18, with good results financially. The fire scene in the former play was intensely realistic and won a deserved nightly encore. In Wm. Kennedy the co. possesses a very capable comedian whose work adds materially to the excellence of the programme. This week Martin Hayden in The Boy Hero. N. S. Wood 26.

The Faust Burlesque and Specialty co. had a successful week 18 at the Peoples'. The best features of the programme were the specialties of O. P. Sisson, Ada Stockholm and Frank Havens. The burlesque Faust which concluded the entertainment was in the main satisfactory. Manager Fennessy has decided to close the house for the season and will not reopen until about Sept. 1.

ITEMS: Marlande Clark and his Jack the Ripper comb. have apparently fallen among the Philistines, and as a result of the several suits and attachments filed against the co last week the organization has practically discontinued operations. "The mills of the gods grind slowly, but exceeding fine."—John Russell, manager of the Natural Gas co.; Jake Rosenthal, of The Little Tycoon co., and Al T. Miller, of Lewis Morrison's business staff, three Cincinnati boys, were in the city past week.—Manager Rainforth, of the Grand, during his visit to the Louisville Derby race last week, in alighting from his carriage wrenched his limb so severely that he has been confined to his residence since his return.—The concert given 14 at the Odeon by the Boston Symphony Orchestra was thoroughly enjoyable throughout.—Porepaugh's Circus 20-22, and if the entertainment is on a par with that afforded last season the attendance will be corresponding light.—Heuck's, Havlin's, and the People's have already closed their seasons, and the Grand will discontinue 25.—Harris' will probably remain open until June 8.—Treasurer Jones' benefit 12 at Havlin's was largely attended, the attraction being the Extra Edition.

CHICAGO.

Little Lord Fauntleroy was produced at the Columbia to a packed house, and the charming drama, with Tommy Russell in the title role, made a hit. The little Lord has been alternated by Master Russell and Wallie Eddinger, and both have scored successes. There is no doubt that the play will run to full houses during the engagement.

Herrmann, the mystical, drew excellent patronage to the Opera House, where his new act, Cremation, puzzled everybody. The specialties he brings with him are capital. This week Donnelly and Girard in The City Directory.

The second week of The Red Signal at the Grand Opera House has been fairly successful. The action is much smoother, but the play needs retouching in many places. The piece remains this week.

Mlle. Rhea has been welcomed by appreciative audiences at McVicker's in The Case Vidal and Much Ado About Nothing. The star has much to commend her, but needs a wider repertoire. This week Mrs. Potter and Kyrle Bellew in Anthony and Cleopatra.

The Boston Howard Athenæum co. filled Hooley's all last week. Cinqueville, the Irwin Sisters and the other specialty artists renewed old successes. They remain this week.

Henry Lewis in Monte Cristo had a prosperous week at the People's. This week The Night Watch.

Duncan B. Harrison in The Paymaster found favor with the Haymarket patrons, and the exciting scenes of the play elicited the greatest enthusiasm. This week Dan Sully in Daddy Nolan.

J. Z. Little in The World drew excellent audiences to H. R. Jacobs' Academy. Uncle Tom's Cabin this week.

ITEMS: Tommy Hooley is very low and his friends hardly expect his recovery, although he has improved somewhat. He is one of the most popular and genial of the local theatrical circle, and his loss would be deeply regretted.—George A. Fair managed the Boston Symphony Orchestra while here, and is pleased with the success made.—Harry Powers, the handsome treasurer and business manager of Hooley's Theatre, is highly elated over the advance sale for season tickets for the Daly Summer engagement.—Lilly Post, who is now Mrs. Will Morton in private life, has been engaged for the part of Selim in Bluebeard Jr., the Opera House spectacle.—David Henderson, manager of the House, is hurrying up his army of artists and workmen getting the great Summer attraction, Bluebeard Jr., ready. He says it will be a revelation in scenery and costumes. The opening date is June 12. The co. is hard at work rehearsing.

PITTSBURG.

Rice's Burlesque co. was at the Grand Opera House last week, where it did a fairly good business. The Corsair was given in the early part of the week and Evangeline in the latter. Dockstader's Minstrels this week. Little Tycoon next.

The Bijou closed its regular season 18. It is very likely the house will remain closed until the opening of the regular Fall and Winter season. J. C. Stewart's Fat Men's Club was the closing attraction. The farce was voted very funny, and good-sized audiences nightly assembled to witness the drolleries of Stewart and his fat companions.

Clem. C. Magee's Irish Luck was the attraction at the Academy. Fair business.

At Harris', We, Us & Co. played to fairly good business. The Gray-Stephens co. this week.

ITEMS: The Boston Symphony Concerts which were given at Old City Hall 25, 26, were highly enjoyable and were fairly well attended.—Manager Gulick will hie himself to Paris.—Lilly Clay's Burlesque co. is at the Academy this week.—This is the first time in a number of years that Lew Dockstader has paid us a visit.—Sam Harrison was in town last week looking after the interests of Rice's Burlesque co.—Frank Mayo played our suburban towns last week.—The Boston Ideals gave a sacred (?) concert on Sunday evening at the Bijou. The Law and Order Society got after Col. Foster but he managed to get his co. out of town before 12 o'clock. An information could not be made until after 12 o'clock (Monday morning) so the Ideals escaped. Mr. Gulick, however, was arrested and gave bail for a hearing. Mr. Gulick claims he did not realize a cent from the performance in fact he donated the use of the hall. The matter will, in all probability, be amicably arranged.—Ted D. Marks, business manager of the Rice Burlesque co. will shortly wed a Miss Marlborough, a California belle.—George K. Fortesque's burlesque of the character of Little Lord Fauntleroy was very amusing.

ST. LOUIS.

Little Lord Fauntleroy at the Olympic Theatre last week did a phenomenal business for this warm weather, filling the house at each performance. The attraction proved to be one of the best and strongest of the season. Well it might be, for it was a most enjoyable and pleasing play, full of sentiment and naturalness. The child character Little Lord Fauntleroy was taken alternately by Flossy Ethyl and Roy Haskell, and both little misses filled the title role most intelligently, feelingly and with a wonderful amount of naturalness. The balance of the cast was strong and gave entire satisfaction. The theatre is now closed until the opening of the Fall season.

At Pope's Theatre Ada Gray and co. did well and played East Lynne to good sized audiences. Miss Gray's engagement closes the season at Pope's Theatre and the house will remain closed until Fall.

The Boston Symphony Orchestra gave two concerts on May 11 and 13 in the Grand Music Hall; both were well attended.

ITEMS. Manager Mills of the Exposition has secured Salvini's troupe of 130 trained animals for a season of entertainment for the little ones, in the Music Hall commencing May 16 and continuing two days.—The Wednesday matinee at the Olympic last Wednesday was the largest in the history of the house. Several hundreds were turned away unable to even get in to see the performance of Little Lord Fauntleroy.—Mrs. Washington Irving Bishop telegraphed the St. Louis order of Elks asking for money to pay her husband's funeral expenses. He joined the St. Louis order of Elks while here a few weeks ago. One hundred dollars was allowed in accordance with her request.—The management of Salvini extended an invitation to 1500 poor pupils of the public schools to attend the entertainment free on the opening night.

Joseph M. Schnaider, proprietor of Schnaider's Garden, has closed a contract for the construction of his fire-proof Summer theatre, to be erected in his garden. The plans and specifications call for a structure 135 feet long by 85 feet wide, including colonnades of 12½ feet on each side of the theatre. The stage in the clear will be 55x45 feet. The curtain will be 32 feet wide and 25 feet in height. The entire width of the stage, including dressing-rooms, will be 85 feet, and its depth 45 feet. The audience room will be 90 feet long and 60 feet wide, exclusive of the colonnades, and will seat between 1,200 and 1,500 people. The main part of the structure will be 65 feet in height. The theatre will be built of iron and steel and brick, and will be thoroughly fire-proof. It will be built so as to be converted into a Winter theatre if desired. The estimated cost will be $12,500 and it will be completed by June 10. Schnaider's Garden is one of the popular resorts of St. Louis, and comprises an area of four acres. Mr. Schmaider will put a first-class opera co. in and is open for negotiations.—Kensington Garden is not open for the regular season yet but will be about June 1.—John Bell has returned from the Pacific Coast after a season with the Conried Opera co., in which he has played successfully leading parts. Charles Weber, of the same co. and another St. Louis boy, has also returned.—Laura Rudesill, of The Little Tycoon co., stopped a few days visiting her old home. She will Summer in Denver.

BROOKLYN.

Edward Harrigan's second week at the Grand Opera House was fairly successful. The Grip was the play given. This week John A. Stevens presents Unknown for the first time in three years in this city. Next week The Two Sisters—for the third time this season.

Mrs. Potter played Cleopatra at the Park Theatre last week to good business. At the Saturday matinee Camille was attempted with disatrous results. In the evening She Stoops to Conquer was given. Alice Butler read the part of Mrs. Hardcastle. Mme. Ponisi, who had been expected to play the role being absent. She scored a success. This week the Lyceum Theatre co. in The Wife. Next, McKee Rankin.

Corinne's week at the Brooklyn was quite successful. Monte Cristo, Jr. was presented. This week Oliver Byron in The Inside Track. Next Daniel Sully.

At the Criterion, Mme. and Augustin Neuville appeared in The Boy Tramp to good business. This week Scott and Mills' co. in A Chip o' Old Block. The house closes on Saturday.

Manchester's Night Owls did fairly well at Hyde and Behman's Theatre last week. Treasurer Behman benefited by two performances given on Monday afternoon and evening. The house is closed for the season.

At the Standard, a good specialty co. is billed for this week.

The Still Alarm will hold the boards at the Academy of Music next week.

BROOKLYN, E. D.

The Metropolitan German Opera co. in Wagner Festival met with a royal reception last week at the Amphion Academy of Music. Rhein Gold was presented 13. Max Alvary in the role of Loge, God of Fire, to a packed house. Die Walkure 14; Lilli Lehmann as Brunhilde and Emil Fischer as Wotan were particularly good. Paul Kalisch's fine rendition of Seigmend's love song caught the house. Seigfried 15, the most imposing and heroic of all Wagner's operas. Max Alvary as Seigfried was in fine voice and elicited great applause. William Sedlmayer was out of voice, but his acting as Mime, the Dwarf, was excellent in every respect. Die Goetterdammerung 16 completed the Nibelungen Cycle. Die Meistersinger and Taunhauser filled out the week. Anton Seidl's superb orchestra was in itself a feast for the thousands of music-loving people of the Eastern District who visited the house during the week. Every performance was given to packed houses. This week, The Two Sisters.

Magaret Mather in repertoire did good business at the Lee Avenue Academy of Music. This week, Vernona Jarbeau.

Mr. Howard, of the Lee Avenue Academy, will benefit 29.

The Atkinson Comedy co. in Peck's Bad Boy played to crowded houses at Proctor's Novelty last week. This week, The Ruling Passion.

Jennie Calef in An American Princess did very good business last week at Jacobs' Lyceum Theatre. Miss Calef is a very excellent little artiste.

Louis Phillips' Open Air Casino will open 20 with a selected vaudeville co.

BALTIMORE.

The opening week of Summer opera at Harris' Academy of Music was a success, both at box office and on the stage. The Carleton Opera co. has hosts of friends here, and its fine performance of Mynheer Jan last week swelled the number. The opera was staged beautifully and sung in a manner that left nothing to be desired. This week will be devoted to a repertoire that includes Queen's Lace Handkerchief, Mikado, Nanon and Merry War. Next week, the Thompson Opera co.

George Fawcett appeared at Ford's Opera House in The Lyons Mail to light business. His work in the dual role of Lesurgues and Du Bosc was good, and gave evidence of his ability as a character actor, but the support was weak, noticeably the female portion of it, and the whole production showed hurried preparation and lack of proper rehearsal. This week the house will be occupied by local attractions. Gilmore's Musical Festival 27, 28.

The six day female walking match at the Monumental Theatre closed on Saturday night with a record of good attendance.

ITEMS: The Kenilworth gives Esmeralda at Ford's Opera House, assisted by Nellie Reeves, of the King Cole co., in the title role.—Probably one of the busiest men in Baltimore just now is Tunis F. Dean, the courteous treasurer of the Academy of Music and Manager P. Harris' right hand man. His cordial, unaffected manners have made him many friends, who regret that his arduous duties prevent them from seeing more of him.—I met Manager Charles E. Ford at the depot the other day just about to board an outgoing train, and towing a basket well laded with marketing. He looked particularly ruddy and well and when I enquired whether

he was a farmer, he said, "Yes, Sir! I am raising peas and strawberries now." His appearance indicated it.

CLEVELAND.

The Opera House was dark the first part of last week and the last three nights Dockstader's Minstrels appeared to good business. This co. is a first-class one. This week Joseph Haworth in his brother William's new comedy-drama Ferncliffe.

The comic opera Captain Cupid, by Prof. F. Paehringer, will be presented 23-25 by a company of local artists, for the benefit of Business Manager M. Welfare and Treasurer Fred. M. Coan.

H. R. Jacobs' Cleveland Theatre did a large business, considering the warm weather, with Passion's Slave. The leading man, Charles Barringer, made a distinct success. This week J. J. Dowling and Sadie Hasson in Nobody's Claim. The Main Line next.

ITEMS: Gilmore's Band was at Music Hall for three performances last week and business was fair.—The Academy of Music keeps open to very light business.—Ed. Charley Davis of this city will take out an Irish Comedy to be called Cassidy's Culture. Rehearsals are now progressing.—Florence Bindley begins an engagement at Jacobs' June 2.—C. H. Henshaw, treasurer of H. R. Jacobs' Theatre, will be manager of the house during the coming season, Frank Beresford retiring.

JERSEY CITY.

The Still Alarm was the attraction at the Academy last week and played to large business. Harry Lacy portrayed the character of Jack Manley in his usually effective manner. The remainder of the cast was pleasing and efficient. The stirring situations were greeted with strong marks of approval while the fire scene in the third act produced genuine enthusiasm. On Tuesday night while the curtain was down on the second act, a defective gas pipe, and an inquisitive small boy with a match furnished a fire alarm not down on the bills. A flame was observed eating along the front of the upper gallery. By some unaccountable chance the natural-born idiot who, under similar circumstances, always shouts "fire" and precipitates a panic, had remained away. The city fire department was summoned by telephone, responded promptly with fire extinguishers, and in ten minutes all danger was past with no damage but a sprinkling of chemicals over some of the occupants of the orchestra seats. During the occurrence of these events the orchestra continued playing. The attachés of the theatre the police and firemen worked expeditiously and with coolness. The large audience remained quietly watching with interest the efforts of the firemen and at the conclusion of their labors rewarded them with applause. This conduct was so unusual in the face of circumstances calculated to produce a stampede, that Joseph Arthur was prompted to appear before the curtain and compliment the audience on their admirable coolness.

WASHINGTON, D. C.

The Pirates of Penzance is drawing good houses at Albaugh's, and is given in a very pleasing manner as a whole.

An unusually fine class of people is attending the Lamont performances, which are far ahead of any that have before been seen in Summer opera here. The Black Hussar will be given week of 20.

Vernona Jarbeau drew good houses at the National in Starlight. She was suffering with a cold, which however was very much better after the first night, and gave a highly enjoyable performance, being liberally applauded, as was indeed most of the performance. She also received quantities of lovely flowers. A tempting offer was made her to go to London next season, where she was assured she would be a signal success. Her season closes in Philadelphia week of 27.

CALIFORNIA.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Dan Morris Sullivan's Mirror of Ireland Comedy co. 9-11. Fair business.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas associate manager): The Bostonians appeared in Mignon, Dorothy, Don Pasquale, Bohemian Girl, The Musketeers, Pygmalion and Galatea, Patinitza, and Fra Diavolo week of 6 to crowded houses. Well merited applause was bestowed upon all the members of this famous co.——LOS ANGELES THEATRE (Harry C. Wyatt, manager and R. S. Douglas, associate manager): Perry Bros., of this city, produced their play Two Pair to good houses 5-8. It ran smoothly. They will play it on the road. Bunch of Keys packed the house 9-11 and a good performance was given. Harry Williams' Specialty co 13.——ITEM: Manager Wyatt will go to New York sometime in July on business connected with his theatres.

SANTA BARBARA.—SANTA BARBARA THEATRE (Willian Mengel, manager): A Bunch of Keys to splendid business 6.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Goodyear, Cook and Dillon's Minstrels to a slim house 6. A Bunch of Keys co. pleased a fair-sized audience 7.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Edwin and Rose Thorne, advertised for 6, 7, failed to appear.——ITEM: The Stockton Theatre, which has been thoroughly renovated, will be opened under the management of Cliff Phillips, at low prices as a family theatre. H. Mainhall, supported by an Eastern co., in Queen's Evidence, will be the first attraction.

CONNECTICUT.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): Margaret Mather in repertoire 9-12. Notwithstanding the extreme heat, good-sized audiences were the rule. Miss Mather was seen to the best advantage in The Honeymoon and As You Like It. The co. supporting was an exceptionally good one, including Studley, Hagan and others equally well known. The house remained dark until 15-16 when the Webster-Brady co. presented the spectacular She to light houses. The first two acts are uninteresting, but the remainder of the play was well produced.——ITEMS: William Gillette was a spectator at the She matinee.—The many friends of James Jay Brady were pleased to give him a handshake at the door of the Mather co. Mr. Brady is well-known in Hartford, having at one time filled an important position with a leading insurance co. and one of the original members of Company K, a military organization composed of the best known society young men of the city. It is a pleasure to meet so pleasant and unassuming a gentleman in any profession.

NEW HAVEN.—GRAND OPERA HOUSE (G. B. Bunnell, manager): George Hill's co. to light business 13-15. Night Owls this week.——ITEMS: The season at the New Haven Opera House closed 11. Next season this house will be under the management of F. F. Proctor.—Manager Bunnell proposes to furnish occasional attractions at the Hyperion all through the Summer.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): The Lucier's Musical and Comedy co. 13 gave a fine entertainment to light business.

WINSTED—OPERA HOUSE (J. E. Spaulding, manager): This house is closed for the season.——CIRCUS: Frank A. Robbin's Circus gave a good performance 11 to moderate houses.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, manager): Haverly and Cleveland's Minstrels played to a full house 6. The audience was more than pleased. The Japanese troupes that travel with these minstrels are very entertaining features and alone are well worth the admission.

DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Helm, manager): Local talent rendered the drama Betsey Bobbett to good houses 10, 11. Corner Grocery did satisfactory business 15.

ILLINOIS.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): A fair house witnessed a very trashy entertainment by A Cold Day co. 11.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Lena Loeb 13, 14, to poor business. Snow Brothers' Jolly Voyagers opened 16 for three nights with a large advance sale.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Choate's Dramatic co. 6, week, to good business. Repertoire: A Wife's Honor, Ingomar, Dr. Jekyll and Mr. Hyde. The co. is above the average low-priced attractions. The Freeport Dramatic co. presented Under the Laurels in a creditable manner to a large audience 10.

ELGIN.—DUBOIS OPERA HOUSE (Theodore Swan and F. Jencks, managers): Nelson Specialty co. 9 to a top-heavy house giving excellent satisfaction. The Nelsons are fine acrobats. Support fair. Richards and Prindle's Original Georgia Minstrels to good business. This co. adopts the old style of minstrelsy, forming quite a contrast to the present gorgeous styles. Billy Kersands retains many friends here judging from his reception. The Elgin Pianist's Club gave a fine concert 14 assisted by other local talent and Manassa Adler, violinist, who is just home after the season with the Mendelssohn Quintette Club.

DANVILLE.—GRAND OPERA HOUSE (William Stewart, manager): House dark last week.——ITEM: Leslie Davis, of the Boyse-Davis co., has arrived in this city for the Summer vacation. He will open next season at Lebanon, Ind., with The Sea of Ice Sept. 19.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Nelson's World comb. gave a first-class variety performance 7. It was the best entertainment in the Opera House this season. Richards and Prindle's Original Georgia Minstrels appeared 12, and notwithstanding a heavy tornado played to $135. The co. did not give general satisfaction.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): A Cold Day 14, 15. Good business. The audiences at each performance were among the best pleased of this year at this house.

BLOOMINGTON.—DURLEY THEATRE (Pell and Perry, managers): Salvini's trained animals to poor business 9-11. Deserved better. A Night Off co. to light business 13. Bennett-Moulton Opera co. opened to a crowded house 14. Entire satisfaction. This week's engagement here closes their season. They will reopen again for their Summer tour at Milwaukee after a two weeks' rest.

DECATUR.—SMITH'S OPERA HOUSE (P. W. Haines, manager): Gilmore's Festival Concert drew a large and appreciative audience at matinee 9.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Nelson Family Acrobats 10; small house. Thatcher, Primrose and West's Minstrels 13; good house.

QUINCY.—OPERA HOUSE (Dr. P. A. Marks, manager): House dark last week. Due: Fred Warde 24, 25.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Dockstader's Minstrels 13, 14 did fairly well. The principal features were the music and Dockstader himself.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Joseph Jefferson presented a double bill 15 consisting of Cricket on the Hearth and Lend Me Five Shillings to an overflowing house.——PARK THEATRE (Dickson and Talbott, managers): Martin Hayden and Eugenie Besserer in Held in Slavery succeeded in pleasing fair houses last week. Miss Besserer is an actress of more than ordinary ability.——ITEMS: Mrs. Hollywood, mother of the famous Hollywood children, died at her residence near this city 13.—Mr. Hayden, of the Held in Slavery co., was accidentally cut in the hand with a dagger by Miss Besserer at a rehearsal last week.

PORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Prescott-McLean co. presented Merchant of Venice 11 to only a fair house; performance excellent and deserving of better patronage. Ben Hur Tableaux 13, 14 for the benefit of the G. A. R. Posts.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Baldwin Comedy co. week of 6 in repertoire including Pique, Killarney, The Two Orphans and Van, the Virginian. Business very light but those who attended any of the performances were delighted.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): Rentfrow's Pathfinders closed a week's engagement 11. Business only fair.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Gilmore's Band in conjunction with the Oratorio Society of this place gave two grand concerts 13; evening receipts $1,400. Joseph Jefferson in Rip Van Winkle 16 drew a large and appreciative audience.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Richards and Pringle's Georgia Minstrels gave a good performance 9, though light vocally.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, manager): Mixed Pickles 11 to poor business. Dr. Jekyll and Mr. Hyde (George Ober co.) to good business 12.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): A crowded house greeted the Swedish Ladies' Concert co. 13. They gave a very pleasing entertainment. Edmund T. Phelan was well received, especially in his impersonation of a Chinese laundryman.——ITEMS: Rhea will close the regular season at the Peavey June 3, 4.—Only a few attractions will be played during the Summer.—A reception was tendered the members of the Swedish Ladies Concert co. by their countrymen of this city, after the concert.

BOONE.—PHIPPS' THEATRE (C. E. Phipps, manager): The season is closed, and Manager Phipps is busy booking attractions for the season of 1889-90.——ARENA: Wallace and Co.'s circus is billed for June 5.——ELKS: There is a rumor to the effect that a lodge of Elks will soon be organized here.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, manager): Frederick Warde, supported by an excellent co. in The Mountebank 8, but owing to the warm weather and an approaching storm, the house was small but enthusiastic.——CIRCUS: Wallace and co.'s circus is billed for 31.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Gesberich's fourth and last concert was given to crowded houses 7.——GRAND OPERA HOUSE (W. W. Moore, manager): Dark since last week. Due: Sam Small 27; Rhea 29, 30. Manager Moore will keep the Grand open for the Summer season.——CAPITAL CITY (W. C. Ross, manager): Due: Paxton's Tourists 14-16.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Felix and Eva Vincent 13, 14 to fair business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Myra Goodwin in Sis 10, 11. The audiences were numerous and the performances extremely satisfactory.——GRAND OPERA HOUSE (E. H. Macoy, manager): Gilmore's Twelve Temptations played a return engagement 13-15 to large business. The ballets are unique and most attractive.——FAIR GROUNDS: The Oklahoma Wild West succeeded in attracting good crowds 7, 8. They made quite a novel street parade with their Indians, cowboys, horses, buffalos, burros, and other novelties specially treated in ten cent novels. The Bogardus Family gave some fine exhibitions of skill with firearms.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): Clara Louise Kellogg Concert co. 10 to good business despite a terrible storm. Co. gave fair satisfaction.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Myra Goodwin in Sis to a poor house 9. Miss Goodwin is a clever little actress but she carries a miserable co. Fred Warde in two performances Gaston Cadol and Virginius 11. Mr. Warde gave two magnificent performances to poor houses. It is to be hoped that he may have the house he deserves on his next appearance in Leavenworth.

KENTUCKY.

PADUCAH.—MORTON OPERA HOUSE (John Quigley, proprietor): MacCollin Opera co. 13, week, did fair business.

MAINE.

FAIRFIELD.—OPERA HOUSE (T. G. Heald, manager): Guy Brothers' Ethiopians played to a small house 11.

BRUNSWICK.—TOWN HALL (E. A. Crawford, manager): On the Trail to a top-heavy house 3. Maude Banks to fair business 15.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Hanlons in Fantasma to large and more than pleased audiences 13-15.

WATERVILLE.—CITY HALL (Stanford H. Chose, manager): The Guy Bros.' Ethiopians played to small houses 13.——CITY HALL (J. M. Wall, manager): Daniel Boone co played to a fair-sized audience 14.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): C. H. Smith's Dramatic co. closed a week's engagement 11. East Lynne, The Octoroon, The Danites, Cast on the World and Ten Nights in a Bar-Room were presented. Business started fair, but after the second night it got very light. Dr. McGlynn lectured 12 to a small audience. Robert Downing 12 in The Gladiator to fair business.——ITEM: A Lodge of Elks is to be instituted here 20 by the New Bedford Order.

NEW BEDFORD.—OPERA HOUSE (J. C. Olney, manager): The operetta The Mirror of the Fairest was repeated 15 by request. The work of Mrs. Richard Mogan in drilling so large a number of children so perfectly, is above praise. The singing and acting of little Olive Tobey as the Queen of the Fairies was a wonderful performance for a child, as was also the work of Johnnie Hathaway as Fernando. A large sum of money has been netted to the Union for Good Works.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): House dark last week. The season will close 20 with the Redmund-Barry co. in Herminie, when a benefit will be tendered Manager Currier and Stage Manager Arthur.——ITEM: With the close of this season terminates Manager Currier's connection with the Opera House. During this, the first two seasons of this house, he has proved himself an efficient manager and a courteous gentleman. His resignation is a matter of regret to our theatregoers. Mr. Currier will manage the coming tour of Tom Ricketts, in whom he is jointly interested. The Opera House will be managed by the owners next season.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Robert Downing repeated his excellent performance of Spartacus to a fair-sized and appreciative audience 14. His support is good and the scenery realistic and historically accurate.——ITEM: The season closes at this house with Mrs. Langtry as the attraction 18.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Lewis Morrison showed his grit by presenting Faust 17, after having all his scenery destroyed in the fire that burned down the Worcester Theatre 15. Mr. Morrison was greeted with a large house.——ITEMS: Leon Kusel, treasurer of Faust, telegraphed to the manager of the co. to send his trunk to Holyoke as he wanted to use it when he arrived. Mr. Kusel arrived and was confronted with a skeleton resembling a picture frame, which was all that remained of his trunk. The clothing and contents of the trunk were valued at $700.—Mr. Morrison will fill all his dates in Faust this season and will present it next season also.—The Opera House is closed for the Summer. It will open in August.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. LeNoir, manager): Lydia Thompson in Penelope 16 to good business.——GOSSIP: Lewis Morrison received over seventy-five telegrams expressing sympathy and proffering assistance for the losses he sustained in the disastrous fire at the Worcester Theatre 15. I attended the performance of Faust at Holyoke 17, and must say I admire Mr. Morrison's pluck.—J. B. McElfatrick, the noted playhouse architect, has been here the past week. He considers the proposed theatre site a perfect one.—Harry Fried, alias Taylor, a Forepaugh employee who killed a spectator here unintentionally a year ago and escaped, but who was captured six months ago and has since been incarcerated in jail, was sentenced 17 to pay a fine of $150 and costs. Glad it was so light and so is everybody else.—According to Nym Crinkle, Wilson Day has bobbed up serenely again pirating the Messenger from Jarvis Section. I interviewed the Day management over a year ago in regard to this same matter. They claimed to have written Mrs. McAuley, to never have received a reply, and on the easy principle that silence gives consent, continued to play it. Day used to be known as Charles Wilson, a post-office clerk at Northampton, Mass., I believe, before he turned actor.—James B. Smith, of the *Republican*, who has done something in the way of dramatic work, but has been better known as a musical critic, was shot and instantly killed by his brother-in-law 12 in mistake for a burglar. It was a terrible affair. Mr. Smith was universally beloved. His death necessitating changes in the staff, Edward A. Hill, the present dramatic editor, is likely to be made night editor.

FITCHBURG.—WHITNEY'S OPERA HOUSE (Chas. H. Dunn, manager): Mrs. Langtry appeared 16 in As in a Looking-Glass last week to the best paying house in the history of this theatre, the occasion having been the manager's benefit. This closes the regular season at this house.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): Lewis Morrison 11 to very good business. Robert Downing and his excellent co. did not receive the patronage they deserved 19.——HUNTINGTON HALL (John F. Cosgrove, manager): Mrs. Langtry filled the house at advanced prices 15. This is the last attraction booked.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Phosa McAllister 6, week, to painfully light business. Lewis Morrison and his strong co. in a magnificent production of Faust 13, 14 to large and delighted audiences. Hassan's One of the Finest opened to a fair-sized house 15.——MUSIC HALL (J. W. Caverly, manager): Robert Downing in The Gladiator closed the regular season at this house 11 to large business. Harry Lamar in Widow Bedott opened at popular prices to poor house 15.——ITEMS: Avon Saxon, of this city, is singing in The Profligate at the new Garrick in London.—It is doubtful if Music Hall will be remodeled next season.—Thomas F. Cash, of Proctor's staff, is suffering with rheumatism, and is at present under treatment of Edward Hassan, manager of One of the Finest, who has agreed to cure him before he leaves town. Mr. Hassan has a wonderful remedy for rheumatism, and he will give the prescription to any member of the profession.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): House dark last week. Mrs. Langtry 28; Maude Banks 30.

MICHIGAN.

DETROIT.—WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchett, manager): George T. and Lizzie May Ulmer played all last week in '49. This piece was first produced on any stage in this city some eight years ago by Mr. and Mrs. McKee Rankin. The Ulmers were in the co. at that time. George Ulmer in the double role of an old Forty-Niner and a young lawyer is a success. Lizzie May Ulmer made a distinct hit as Carrots. The supporting co. was a very capable one, and all in all a very enjoyable entertainment was given. This week Dick Hume in Ginger Snaps.——MINER'S GRAND THEATRE (H. C. Miner, manager): The Ludwig Concert co. 16 occupied the house. The programme was a novel one, being made up entirely of Irish national songs, ballads, and other selections from Irish composers. The vocalists in the co. are all artists, and were deserving of a larger audience than was present.——THE DETROIT OPERA HOUSE (C. J. Whitney, manager): Emma Thursby, assisted by local talent, gave a concert 16, which concluded a course of entertainments given by the Church of our Father. Miss Thursby is a great favorite in this city, and it was never more clearly shown than by the reception she received at the hands of the large and fashionable audience which greeted her. The concert was a very pleasing one, and the audience thoroughly satisfied. F. C. Langley and J. M. Lathrop, the popular treasurer and bookkeeper of the Detroit Opera House, had their benefit 17. It was the first one they ever received since being connected with Manager Whitney, and their friends turned out in a legion. A large and fashionable audience was present, and many tickets were sold which were not represented in the house. The University Glee Club of Ann Arbor, Mich., was the attraction and a more pleasing musical entertainment has not been given here this season. The music was entirely vocal, musical instruments being entirely ignored, with the exception of a guitar accompaniment to the whistle solo, and the striking of the key-note on the piano. The programme offered was a varied and pleasing one, and was thoroughly enjoyed. In the second part the whistling solo by Mr Harris was received with applause and a second encore demanded. The hit of the evening, however, was made by Samuel Hanley, who left the club two years ago to reside in Chicago, but who came to Detroit specially to take part in the concert. His song of "Dixie" was well rendered, and he had to respond to several encores before the audience would allow the co. to proceed with the programme. The hat and chair drills were also unique and well executed.——ITEM: The music loving people of Detroit are in a state of high expectation regarding the operatic festival concert to be given at the Detroit Rink, afternoon and evening of Decoration Day. The co. engaged include Emma Juch and ten of the finest vocal and instrumental soloists in America, and Carl Zerrahn's orchestra of fifty pieces. The price of season tickets is put very low, only $2, and the venture should be a brilliant success, especially as it is under the management of Charles E. Blanchett.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmund, manager): George Adams and Toma Hanlon in He, She, Him and Her to a fair but well pleased house 9. Sol Smith Russell in A Poor Relation to one of the largest houses of the season 10. Stetson's Uncle Tom's Cabin co. to good business 12.——CIRCUS: The city is being extensively billed for King and Franklin 24-25 and Forepaugh's June 14.

GRAND RAPIDS.—REDMOND'S OPERA HOUSE (E. R. Salter, business manager): P. F. Baker has been singing and dancing himself into favor all this week, and good sized audiences have been in attendance. The co. is acceptable and particularly good in two or three instances.——BOWER'S (C. H. Garwood, manager): George H. Adams in He, She, Him and Her had discouragingly small houses 10, 11. The attraction is first class, some of the people being especially capable. Toma Hanlon's singing was a feature. Bolossy Kiralfy's Water Queen 14, 15. The scenery and dancing was good, but the balance of the performance was devoid of merit.——SMITH'S (W. B. Smith, manager): Good houses enjoyed the clever performances of Minnie Burrough's Female Majesties all last week. The afterpiece, Aladin; or The Wonderful Scamp, made a hit.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Stetson's Uncle Tom's Cabin 14, afternoon and evening to good business.——ITEM: The State Fair has been permanently located at Lansing. It will begin Sept 9.

IONIA.—OPERA HOUSE (K. R. Smith, manager): Al G. Field's Operatic Minstrels gave a very pleasing entertainment to a good house 13.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Joseph Jefferson presented Rip Van Winkle, Cricket on the Hearth, and Lend Me Five Shillings 9-11 to good houses and well-pleased audiences. Mr. Jefferson has a good co. and is as enjoyable and entertaining in his characters as ever. Emma Vaders, a very pleasing and attractive actress, sustained her roles nicely and met with great favor. Geo. Denham and Edwin Varry did good work. Dan'l Sully in The Corner Grocery and Daddy Nolan 12-13 drew good houses. Mr. Sully is very droll and entertaining in his characters, and has the happy faculty of keeping his audience interested and in a merry mood. Mr. Sully is an old favorite with St. Paul theatregoers. Maggie Fielding, Gracie Wade and Max Arnold are excellent in their roles.——PEOPLE'S THEATRE (L. W. Walker, manager): The pleasing comedy The White Feather, was produced in a praiseworthy manner, drawing well-filled houses throughout the week. The roles were finely sustained. They gave an excellent performance and well deserved the hearty applause accorded.——OLYMPIC THEATRE (W. J. Wells, manager): The popular manager, W. J. Wells, was tendered a complimentary benefit 13. A good bill was presented by volunteer professionals. The house was crowded to the doors.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Chas. A. Gardner played to fair business 9-11 in Patherland. Mr. Gardner sings and dances well.——HARRIS' THEATRE (S. H. Friedlander, manager): Dark last week.——PEOPLE'S THEATRE (J. T. McCaddon, manager): Ragged Jack, a highly sensational melo-drama, to crowded houses week of 13. Richard J. Riley is exceptionally clever in the title role.——PENCE OPERA HOUSE (Fredk. Bock, manager): Sid C. France in Marked for Life to large business week 13. The regular stock season closed 11.——ITEM: Hal Reid is rehearsing his Ex-Convict. Agnes Herndon will create the leading female part.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): C. A. Gardner in Patherland played to a packed house 13. Swedish Ladies' Concert co. gave a well attended concert 14.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Spencer's Little Tycoon 14 pleased a big house.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): A Soap Bubble made a good house merry 14. The co. is capable. Ed J. Connelly and Dolly Foster made distinct hits.——ITEM: A Soap Bubble closed its season in Jefferson City 15, having been on the road two years.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Myra Goodwin 6-8 to fair business. Frederick Warde with a strong co. presented The Mountebank 9 to a highly pleased audience. Ragan's illustrated lecture course continued 10-12. The most enjoyable lecture course ever given in this city, but not well patronized.——ITEMS: The regular season closed last week. A fairly good season all in all, during which many good and some very poor attractions appeared at Tootle's. Considerable changes will be made in the house during this Summer—new decorating, etc.

KANSAS CITY.—WARDER GRAND (J. M. Crawford, manager): Frederick Warde last week played to the best business of the season at this house, the opening night being especially good. Mr. Warde well sustained his reputation as being among the foremost actors of the day. His supporting co. is acceptable.——NINTH STREET THEATRE (A. Judah, manager): Nellie Walters in Criss Cross drew large audiences last week. Co. fair. This week The Katti.——ITEM: Managers Hudson, Crawford and Judah have made public an agreement entered into by them, whereby they refuse to book any attractions for this season or for any other season that will play in any other houses than their own, until such a time as the city is large enough to support more theatres. The agreement also extends to the Crawford circuit. The nature and object would seem to be a boycot of the projected theatres in the city. What the result will be cannot be foretold, but it would appear that there is an attempt to gain a monopoly of the theatrical business of the city, for these managers have more or less common interests in the business.

MONTANA.

HELENA.—WING'S OPERA HOUSE (John Maguire, manager): Encore Club (local) gave Erminie 8, 9. Mrs. A. H. Hersey charmed all in the title role. Janauschek next.——ITEMS: Manager Maguire is in San Francisco booking for Montana circuit.—Daniel Bandmann is on his ranch, near Missoula.—Frederick Warde has invested largely in Helena real estate.

NEBRASKA.

OMAHA.—OPERA HOUSE (Thos. F. Boyd, manager): Mme. Pannie Bloomfield, pianiste, gave a grand concert 9 under the management of Martin Cahn. Miss Bloomfield was ably assisted by Mrs. Cahn and Mr. B. B. Young. Powers' Fairy Well to small business May 3, 4. Nat Goodwin amused large houses 6, 7. The Ryan Lectures 13-15 drew small but select audiences.

FREMONT.—LOVE'S OPERA HOUSE (Robert McReynolds, manager): The Corner Grocery co. with John D. Griffin as Daddy Nolan drew a good house 8. Home talent, assisted by Charles Ellis, Frank Coy and Edith Durstine presented Loyalty 13-15 to good houses. Co. E First Regiment N. S. G. will receive a good benefit from the entertainment.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Nattie Vickers in Jacquine and Cherub 7, 8. In Jacquine Miss Vickers, ably assisted by H. W. Rich, gave a delightful performance to a full house. The warm welcome given Miss Vickers by this large and appreciative audience should have prevented her from inflicting on our people the second night such a trashy, meritless performance as Cherub, which was a dismal failure.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Frank Frayne's comb. presented Kentucky Bill latter half of last week to only fair audiences. It is very sensational and was appreciated, especially by the Knights of Pythias present, to which order many

very complimentary allusions are directed in the play. This week a needed change is made in the run of productions at this house, viz.: The London Specialty co. The comb. includes such clever people as Lester and Williams, John Kernell, Flora Moore, Polly McDonald and many others. Zitha was originally underlined but, as Representative Harrison put it, so many heavy melodramas in succession would be detrimental to the interests of both traveling co. and house, hence the change.——CROWHEIM'S THEATRE: A very good variety comb. held the boards last week. The cast includes such capable people as Edwards and Kernell, Weber and Fields, J. L. Manning, Louise De Luisi, who introduces some new and pretty features into her character dancing; Roach and Castleton, Nettie Crowell and the Sicilian Mandolin orchestra. This week a fine bill is presented, headed by Le Clair and Leslie. Harry Le Clair is a great favorite here. Prof. Parker's Dog Circus, Florence Miller, Delmore and Wilson, Girard and Earle, Emil Mueller, Mabel Hudson, Conchita and Allan Simpson are also on the bill.——ITEMS: Albert Schiller, Secretary of the Treasury in Manager Crowheim's cabinet, will shortly take unto himself a partner for life. He displays excellent taste in choosing an estimable young lady of this city, Miss B. Heymann, to share his joys.—The Sunday performances at both houses are popular and uninterrupted.—John Hammond, the late "erratic hustler" of this city, writes me that he is managing the Arcade Concert Hall in Buffalo. John always falls on his feet.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Jarbeau in Starlight to fair business 17. The co. is an excellent one and in their various specialties are very clever. They close for the season next week.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Webster-Brady co. presented After Dark 13, 14. The play is full of strong melodramatic action and startling situations. The performance was thoroughly enjoyed by the large houses. The Musin Concert co. gave a delightful entertainment 17 to a very fashionable audience.——ELKS: The Trenton Lodge of Elks formally opened their new club parlors and lodge room 16. There was a large gathering of the members of the Order from all parts of New Jersey and Pennsylvania, together with invited guests. It was a grand affair.

NEWARK.—MINER'S NEWARK THEATRE: Kate Claxton presented The Two Orphans last week. The popular star was supported by Ross Eytinge and a strong co. Excellent business during the week's engagement. This week The Paymaster will be the attraction and it will be its first appearance in Newark.——THE GRAND OPERA HOUSE: Last week The Main Line, in which the principal sensational feature, a shrieking locomotive, is brought in full view of the audience, was a decided success. This week Gillette's Private Secretary.——WALDMAN'S OPERA HOUSE: The All American Star Specialty co. is composed of a number of bright artists, as is also the Johnson Athletics. They presented a very interesting programme last week. The performance concludes with wrestling exhibitions, which are very good. The Ranch King Dramatic and Specialty co. this week.

PATERSON: The warm weather is already beginning to tell on the theatres in this city as both houses last week drew rather light business. Jacob's presented Frank Kilday in the Streets of New York with a good co. and good satisfaction. This week Gowasgo Mowhawk, the Indian Actress, in The Indian Mail Carrier. Next week London Specialty co.——PHILEON'S THEATRE (A. Philson, manager) William McCready in the Black Flag last week. This week People's Pantomime and Specialty co.——ITEMS: The Streets of New York co. is lying off here this week, having canceled the Brooklyn engagement. I am indebted to business manager Barr for courtesies for which I return thanks.—Prof. Caldwell, mesmerist, is drawing good houses at Apollo Hall.—My Aunt Bridget co. closed season here 11 after three nights of fine business. The house attaches of Philson's will have a benefit shortly.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Adams and Cook's Dramatic co. with Thomas R. Shea, leading man, opened 13 for a week presenting Monte Cristo, Zeppa, Marble Heart, Exile of Erin, She, Kitty, and Liverpool by night. Co. well balanced. Good and well pleased houses.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Daisy, an original comic opera in two acts, by Walter R. Lewis and John T. Bench of this city was produced 14, 15 by amateurs. The entertainment met with considerable favor.

NEW YORK.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (R. B. Sweet, manager): The Wilbur Opera co. closed a week's engagement 18. Business was fair. The co. is a good one, and deserved better patronage. The Opera House is now closed for the Summer.——ITEMS: Frank M. Darling, musical director, and Marie Robertson, member of the chorus of Wilbur co., were married here 13 by the Recorder. The Wilbur co. will go direct to Minneapolis, where they play a season of fourteen weeks.—That awful paragraph about the "Poughkeepsie Editor and the Twenty Seats" has caused great excitement among the newspaper men of Poughkeepsie. Editor S. H. Homan, of the *News-Press*, first started the ball rolling by quoting THE MIRROR'S item in full, with the heading, "Who Is He?"

BUFFALO.—ACADEMY OF MUSIC (Beach Bros., managers): Frank Mayo in Davy Crockett 13-18: business rather light.——THE CORINNE LYCEUM (Jacobs and Kimball, managers): The Silver Age, in which the younger Mayo is seen, did a fair Summer business last week. The Main Line opened 20.——COURT STREET THEATRE (H. R. Jacobs, manager): Joseph J. Dowling and Sadie Hasson in Nobody's Claim drew well week of 13. They are succeeded by Florence J. Bindley.——BUNNELL'S: Ginger Snaps, with Richard Hume as the star, amused good houses last week.——ITEMS: Gilmore's concerts at Music Hall Friday and Saturday were moderately attractive.—The Star Theatre was dark past week. The Said Pasha co. opened 20.

HOOSIC FALLS.—CASINO OPERA HOUSE (Eddy and Murphy, managers): The Lewis Brothers' People's Theatre began their week's engagement 13, with Charlotte Wayland as the star.——ARENA: Messrs. Fitzgerald and Carroll left here to join William Main's Circus in Elk City, Kansas.—James West, the well-known clown, also left here a short time ago to join Robinson's Circus at Cincinnati, O. This is his fifth season with that circus. He is a native of this place.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manager): Lillian Kennedy in Casey's Troubles; entire satisfaction.——CIRCUS: Frank Robbins' Circus is billed for 19.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Due: Mora, the Little Sunbeam, at popular prices 20-26.——CIRCUSES: Walter L. Main's Golden Circus to good business 15. Irwin Brothers' Circus is billed for 17, 18. Hunting's Circus 23-25.

AUBURN.—ACADEMY OF MUSIC (E. J. Matson, manager): Ludwig's Concert co. pleased a fair-sized audience 12.

PALMYRA.—PALMYRA OPERA HOUSE (Fred F. Kelly, manager): This house has closed for the season, having done better business than any theatre between Rochester and Syracuse. The house will open Sept. 6 with Mattie Babel and Cowboy Pianist co.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Ovide Musin Concert co. played to a small audience 20. The concert was one of the finest Lockport has ever heard, and was thoroughly appreciated by those present.

COHOES.—COHOES OPERA HOUSE (E. C. Game, manager): Mons. Leon Plovestan gave his representation dramatique 15. He is an actor of the James Owen O'Connor school. He played to about sixty people, but he sold 125 tickets at $2.50. He is very modest. He says he is a little better than Booth. French, Lester and Allen in A Plug Hat 16 to a fair house. They gave a regular variety performance.

ROCHESTER.—LYCEUM THEATRE (John R. Peirce, manager): The McGibeny Family appeared 13-15 to fine business. This musical family presents an entertainment that is novel and pleasing, and is deserving the patronage of all lovers of music. Stahl's comic opera Said Pasha attracted good-sized audiences 18, 19. The co. was fairly good. Regular season closed 18.——ACADEMY OF MUSIC (H. R. Jacobs, manager): The comedy-drama Struck Gas was presented last week to large houses, and the work of the co. was warmly applauded. This week, Passion's Slave.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): Said Pasha delighted everybody present 13. Business light. Haverly-Cleveland Minstrels gave excellent satisfaction to a crowded house 15. Florence Bindley seemed to please in Dot 16, 17, but had small houses.

PENN YAN.—CORNWELL'S OPERA HOUSE (Geo. R. Cornwell, manager): Lillian Kennedy in Casey's Troubles 11 gave a good performance to a fair house.

TROY.—RAND'S OPERA HOUSE (E. Smith Strait, manager): The Abbott Opera co. drew good houses 10, 11. Haverly's Minstrels 13; business fair.——GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Tony Pastor's co. and Zitha drew well last week. This week, Arizona Joe.

ROME.—SINK'S OPERA HOUSE (E. J. Matson, manager): Florence Bindley in Dot 14 to a small house; co. good and deserved better patronage.

CORNING.—HARVARD ACADEMY (G. W. Smith, manager): Lillian Kennedy in Casey's Troubles to a full and well-pleased house 14.——ITEMS: The Mora co., who played here last week, made a very favorable impression, and we learn from O. W. Dibble, the treasurer, that all the members of the co. have been re-engaged for next season.

ELMIRA.—OPERA HOUSE (W. E. Bardwell, manager): Sol Smith Russell in A Poor Relation pleased a good-sized audience 17.——MADISON AVENUE THEATRE (G. W. Smith, manager): The Main Line to small business 11.——ITEM: Bert Davis, Dan Quinlan and M. A. Talbot's engagement with Cal Wagner's Minstrels for the Summer season is off. Mr. Quinlan informs your correspondent that he will have entire charge of the first part of George Wilson's Minstrels, which will open their season about July 15, and promises an innovation in minstrelsy.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Said Pasha Opera co. 14 to a light house, depending largely on advanced prices. Haverly-Cleveland Minstrels played to the capacity of the house 16.

OHIO.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Stewart's Fat Men's Club appeared 19 to a packed house, despite a terrible hailstorm. They gave entire satisfaction.

STEUBENVILLE.—CITY OPERA HOUSE (Roseman Gardner, manager): The Golden Giant Mine was presented 16 to a medium-sized house. An excellent play and co.——ITEM: W. D. Laughlin will assume the management of the City Opera House August 6, 1889. Until then Manager Gardner holds the lease.—The new scenery painted for the Standard Opera House has been pronounced among the finest in the country. The managers will place 600 opera chairs in the house, which will open early next season.

COLUMBUS.—GRAND OPERA HOUSE (Miller Brothers, managers): Frank G. Campbell's stock co. opened the Summer season 11 with The Veteran. The play was nicely staged, and the co. is large and well balanced. Next week The Colleen Bawn will be presented.——METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Gilmore's Band had packed houses matinee and evening 14.——ARENA: Howe's Circus is heavily billed for May 29, and Forepaugh's for June 6.

URBANA.—BENNETT'S OPERA HOUSE: Captain Paul Boyton's troupe of performing seals, Charles F. Adams in superhuman feats of breaking steel chains with his hands and bending gaspipes with his teeth, Boyton's sea serpent, monkeys, etc., formed the attraction last week. The performing seals are marvelous.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): The Kindergarden, with Alf McDowell and a good co., to fair houses all last week.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): Enos and Wall's Model Comedy co. in the following repertoire: Passion's Slave, Flirtation, Panchon, Private Secretary, East Lynne and Shadows of a Home. Poor business.

DAYTON.—THE GRAND (Reust and Dickson, managers): Held in Slavery 10, 11 and matinee to very poor business, which can justly be attributed to a small cyclone that was hovering over us about that time. Co. fair. Lew Dockstader's Minstrels drew a very medium-sized audience 13, and gave unlimited satisfaction. The performance was indeed a treat, after having so many aggregations of talent (?). The singing was by far the grandest ever heard here in minstrelsy. They could profitably play a return date.——ARENA: Adam Forepaugh's Circus 17.——CUBS: The Summer season at Memorial Hall Soldiers' Home, will open June 4, and Manager Henderson is naturally happy.—Joseph Jefferson as Rip 17 will have Forepaugh for a counter attraction.—Lew Dockstader was the recipient of one of the most novel and beautiful floral designs ever handed over the footlights. It was a mammoth bouquet thirty-two inches in diameter and twenty-eight inches high, and composed of two hundred choice roses and a hundred other beautiful flowers. It weighed about eighteen pounds. On the handle was a card with the following inscription beautifully penned: "To Bro. Dockstader. Compliments of Dayton Lodge, No. 58, B. P. O. E., May 15, 1889. Dayton, Ohio." Manager Larry H. Reist made the presentation, to which Dockstader not only replied, but sang a song right then and there on the spur of the moment.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): Madame Janauschek in repertoire 6-9 to big business.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Only a Farmer's Daughter was presented very acceptably 20. Blanch Curtiss assumed the role of the adventuress with noticeable favor. Miss Curtiss is a beautiful woman and has a fine stage appearance. The co. as a whole is very good. Business light. La Tosca, with Fanny Davenport in the title role 15. The play was finely staged and handsomely costumed. Miss Davenport fully sustained her reputation in the title role of this play. The supporting co. is a powerful one and gave entire satisfaction. It was the dramatic treat of the season. The house was filled with a large and enthusiastic audience.——CANVAS.—Cather and Shallcross' Circus gave four miserable performances 10, 11.——ITEM: One of our popular merchants distributed fans with the full La Tosca programme printed on them to the large audience at the performance. The auditorium had a cool wave passing through it the entire evening.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliott, proprietor): Wilber Dramatic co. week of 6 to good business. Roland Reed in Humbug 15 pleased a large and select audience. Mr. Reed is a favorite here.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): Frank Mayo in Davy Crocket 13; fine entertainment. Business fair.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Agnes Cody in repertoire week of 13 to fair business.

MAUCH CHUNK.—CONCERT HALL (John H. Paga, manager): Rose Hill's Polly co. 14 to a very large audience. The performance was first-class.

CARBONDALE.—ACADEMY OF MUSIC (Nagle and McTighe, managers): A Postage Stamp 11; light business. They closed season here. Kittie Rhoades' co. did very good business week of 13. They also closed season here.

CONNELLSVILLE.—NEWMEYER'S OPERA HOUSE: Magee and Shea in Irish Luck to light business 6. George E. Atkins and Edith Crolius Dramatic co. gave three clever performances to fair business 9, 11.——ITEMS: During the second act of Atkins and Crolius' Ranchman, the alarm of fire was sounded and had it not been for Harry Thompson, one of the actors, a panic might have ensued.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): J. C. Stewart's Fat Men's Club 11 played to good business. Prof. Hurlburt's horses and dogs will close the season at the Sixth Avenue 18.——ITEM: The Opera House closed season last week. The new management is going to make extensive improvements.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees; John Kerr, manager): During the past week the Sawtelle co. did good business and gave satisfaction at moderate prices. The management contemplate playing low-priced attractions during the greater part of the Summer. This week Tessie Beagle.——CENTRAL OPERA HOUSE (Walker and Gallagher, managers): A stock co. under management of Carl Brehm and Gus Homer is playing at low prices.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Rees, proprietors and managers): Fanny Davenport 10 in La Tosca delighted a packed house. Frank Mayo 14 as Davy Crockett pleased a fair-sized audience.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): C. H. Smith's co. acceptably presented a varied repertoire week of 13 to satisfactory business. Despite the fact of Lewis Morrison having lost all his scenery and properties for the production of Faust by the burning of the Worcester Theatre, he will present Faust with new scenery and wardrobes for the Elks' benefit 20. Mrs. Langtry in As in a Looking Glass follows 22.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The season closed here last Wednesday evening with Lydia Thompson's Burlesque co.——GAIETY OPERA HOUSE (B. F. Keith, manager): Oliver Byron in The Inside Track was well patronized all last week. This week McKee Rankin in The Runaway Wife.——ITEMS: The Sans Souci Garden will open for the season 27.—Manager Morrow has opened one of the best appointed stock and brokers' offices we have in this city.—Anita Harris, of the James-Wainwright co., has returned home, and will spend the Summer at Shawomet Beach, Narragansett Bay.

WESTERLY.—OPERA HOUSE (C. B. Bliven, manager): Little Lord Fauntleroy (French's) had a good house 9. The Lucier Family pleased a small audience 15.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Frank Gray, manager): The third and last of the concerts given by the Wagner Club occurred 10 and closed with far better satisfaction than the former ones. The Wagners acquitted themselves finely. The New York Philharmonic club was decidedly the best foreign assistance the club ever had. As a whole they are fine artists. Emil Scherck's violincello solo was perfectly rendered and highly appreciated. The violinist, Richard Arnold, who began his musical career here, and who has a brother here now, leader of the finest band in the city, gave evidence of his being master of his profession. Miss Becky Levy, of Nashville, sang several pieces. Miss Levy is quite young, very fond of her calling, and bids fair to become a successful singer. Marie Greenwood, of Memphis, who had not appeared here for two years, received an ovation. Miss Greenwood's friends were delighted with her artistic singing. After her first number she gave two more, one, "The Little Fisherman," which fairly captured the house. The Wagners feel very much encouraged by their success, and, no doubt, will take pleasure in giving more entertainments.——ITEMS: Tom Hogan has been appointed treasurer of the Jackson Mound Park.—Manager Woods promises a grand opening and then we will be settled for the Summer if the street cars do not go back on us.—The "Giddy Gusher Papers," in book form have been received and read with pleasure.—We still hear of the plans for the new theatre, but I cannot write much until I learn more.—If they are concluded now it will be two years before completed as it takes a long time for a building like that to settle.—The Star Opera co. has arrived and will open 20.—Joe Spoare, our former obliging treasurer, came in this week from Kansas City. Joe is glad to get back and will remain with us.—The Elks will give their annual benefit with a pretty programme by home talent.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): The Hillyer and Ballinger Gift comb. terminated a week's engagement 11. Business entertainment poor.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (Charles Burton, manager): The Booth-Barrett co., while not producing the furore that accompanied their first appearance, did a splendid business. Their three nights netted over $2,500 which, considering the great drain the Fauntleroy co. made on the pockets of the patrons of amusement, was a large amount. The gentlemen expressed themselves as being well satisfied with the results. Mina Gale made many friends, and will always find a warm corner in the hearts of our theatre-goers. The principals were so often called before the curtain as to take away the novelty of it. On the last evening, when the double bill of Fool's Revenge and Yorick's Love was presented, Barrett was superb in his rendition of Yorick. The co. is well selected throughout. A local co. will present the opera of Maritana 16, 17.——GRAND OPERA HOUSE (Douglas White, manager): A local co. for a charitable purpose gave an exhibition 12 to a house filled from pit to dome.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Newton Beers co. in Lost in London drew well and gave entire satisfaction 15.

WASHINGTON TERRITORY.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): The Royce and Lansing Musical comedy co. to a good house 11.——GERMANIA THEATRE (J. P. Howe, manager): Janauschek opened this new theatre 10 appearing as Meg Merrilies to a large audience, and on 11 as Lady Macbeth. The acoustics of the theatre are not perfect and the performances were somewhat marred.——THEATRE (H. H. Cline manager): The regular vaudeville performances drew good houses during last week.——ITEM: J. P. Howe, the manager of the Germania Theatre, arranged a fishing party on the Sound for Sunday, 12, in honor of Janauschek's manager, Frank V Hawley. They are sure to have a jolly time with plenty of fine fishing. Janauschek will close her season July 15.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Rieuter, manager): Mrs. McKee Rankin and a clever co. in The Golden Giant Mine 15, won hearty applause for fine work from a small and perspiring audience. The season closes 24 with The Little Tycoon co.——GRAND OPERA HOUSE (O. C. Genther, manager): Claire Scott 9-11; business extremely light.

WISCONSIN.

MILWAUKEE.—NEW ACADEMY (Jacob Litt, manager): A large audience greeted Joseph Jefferson 13 in his familiar production of Rip. It is a treat to witness Mr. Jefferson's performance, and although most theatregoers have seen the play again and again, they cannot help but appreciate Mr. Jefferson. The co. is a carefully selected one and rendered able support. Edwin Varney as Derrick and Emma Vaders as Gretchen were especially good. Little Jessie Lloyd and Meenie received hearty applause for their clever work. Thatcher, Primrose and West's Minstrels played to the capacity of the house 13, and gave the best satisfaction of any similar organization seen here this season. The co. is particularly strong vocally, which makes the first part one of the strongest features.——GRAND OPERA HOUSE (Sherm. T. Brown, manager): He, She, Him and Her gave two performances 12 to good houses. The same piece was given here earlier in the season and is little changed. George Adams and Toma Hanlon age as lively as ever.——STANDARD (O. F. Miller, manager): Rentfrow's Pathfinders played to good houses since opening 12. The performances given by this co., though light, are interesting, and gave good satisfaction.——PEOPLE'S (J. S. Raynor, manager): Lilly Clay's Gaiety co. opened for a week 13, and played to good houses. The entertainment is good in every particular.——ITEMS: Manager C. D. Hess has arrived in town and is actively preparing for his Summer opera season which opens at the Park in June.—Mr. Castle Bridges joined T., P. and W.'s Minstrels here. Wood and Shepard will also join them.—Manager Litt has on exhibition in his office several drawings showing the interior decorations of the new Bijou, which are very handsome. The curtain, which will be painted by Ernest Albert, of Chicago, will be designed from the famous painting entitled "The Sword Dancer at Apascha." Mr. Albert has long wanted to use this design for a curtain and promises to devote his best efforts to making this one of the handsomest of curtains.

MADISON.—TURNER OPERA HOUSE (Thomas J. Smith, manager): Thatcher, Primrose and West's Minstrels packed the house 14. Everybody was delighted with the excellent entertainment.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): The Deestrict Skule 3-4 to a fair house by local talent. Fun and Frolic 6 to a slim house. J. B. Polk in Mixed Pickles 10 to a good house. Everybody pleased.

EAU CLAIRE.—GRAND OPERA HOUSE (J. P. Strasilipha, manager): Dan'l Sully played Daddy Nolan and the Corner Grocery 10, 11, to enthusiastic audiences.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Spencer's Little Tycoon co. 3 played to over $800 and gave entire satisfaction. They will play a return date in June.

CANADA.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): One of the smallest audiences of the season witnessed the Ludwig Concert co. in a concert composed principally of Irish music 14. The co. gave a fairly good entertainment. Sol Smith Russell played a return engagement 16, this time appearing in his new comedy, A Poor Relation. The piece is very funny, and gives Mr. Russell plenty of scope to show his ability as a comedian. His support is good. The house was well filled.

TORONTO.—The Grand Opera House has practically closed its doors for this season, Sol Smith Russell in A Poor Relation having given the last three performances, ending 11, to fair business. Taking it on the whole the past season has been the most profitable for many years, and Manager Sheppard has given us a creditable list of attractions. There has been a conspicuous absence of "barnstorming cos." and the result has been that every week was a money-maker.——The Toronto Opera House goes on in the even tenor of its way. G. C. Francis, its able business manager, looks well after its interest. This week Hardie and Von Leer in the border drama On the Frontier has drawn uniformly good houses.——ITEMS: The Juch-Perrotti Concert co. is booked at Horticultural Pavillion for 21 and June 1.—The attachés of the Grand will have a benefit on the 20th inst. Some of our best local talent will participate.—The Harmony Club will produce Pirates of Penzance at the Grand in a few days.—The famous Tennessee Jubilee Singers will sing in the Pavilion 23, 24.—On the 13th the offices of the Grand was the scene of a convention of Canadian theatrical managers, who met for the purpose of making final arrangements for a Canadian circuit for next season to book only first class attractions. The question of providing the country at large with a better class of performances was mooted a couple of months ago by President Joseph Stratford, of the Brantford Opera House, who conceived the idea of getting the managers together to agree to have all their booking done through Manager Sheppard, of the Grand. There were fourteen managers present from different cities and towns between Quebec and Windsor. It was decided that all the booking for the circuit shall be done here. M. A. Morkill, the "hustling manager" from London, will pull the reins with O. B. Sheppard in this scheme, and if these two don't make it lively for pirates, barnstormers and fly-by-nights, then nobody can freeze them out. Mr. Morkill spent a pleasant half-hour with your correspondent, and wishes to be remembered to THE DRAMATIC MIRROR, which has no stauncher friend. The delegation was wined and dined at the Rossin House when the convention adjourned.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Thomas J. Farron in Help to fair business week of 13. Mr. Farron is a very good dialect comedian, and his impersonations of the numerous characters which he assumes throughout the piece were very good. Leona Pontainbleau as Fannie, received several encores for her songs and dances.

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Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO.: Boston, May 12—indefinite.
A. H. PALMER'S CO.: Boston May 20—indefinite.
A BUNCH OF KEYS CO.: Virginia City, Nev., May 23, Carson 24, Reno 25, Salt Lake City 27, 28, Park City 29, Evanston 30, Rawlins 31, Cheyenne June 1, Fremont, Neb., 3, Council Bluffs 4, Des Moines 5, Rock Island 6, Ottawa 7, Joliet 8, Chicago 10.
ARIZONA JOE: Troy, N. Y., May 20—week.
A. J. SHARPLEY'S CO.: Edina, Mo., May 20—week.
A MIDNIGHT BELL CO.: N. Y. City March 3—indefinite.
A NIGHT OFF CO.: Galion O., May 22, Mansfield 23, 24, Newark 25, Zanesville 27, Steubenville 28, Connellsburg, Pa., 29, Johnstown 30, Altoona 31, Huntington June 1.
AFTER DARK CO.: N. Y. City, May 20—two weeks.
AUGUSTIN DALY'S CO.: Boston, Mass., May 20—two weeks.
ADA GRAY: Peoria Ill., May 23, Kankakee 24, Joliet 25, Chicago 27—week; Toledo, O., June 3—week.
ADAMS-COOK CO.: Lewiston, Me., May 20—week; Haverhill, Mass., 27—week; Bangor, Me., June 3—week.
ADAMS-MOORE CO.: Lewiston, Me., May 20—week.
BOB TOM THEATRE CO.: Fremont, Neb., May 20—week.
BALDWIN-MELVILLE CO.: Dubuque, Ia., May 20—week.
BUNCH OF KEYS CO.: Virginia City, Neb., May 23, Carson 24, Reno 25.
BROOKS-HOOPER CO.: Oswego, N. Y., May 20—week.
BALDWIN COMEDY CO.: Decatur, Ill., May 20—week.
BLACK CROOK CO.: N. Y. City, May 6—three weeks.
BLACK FLAG CO.: Harlem, N. Y., May 20—week.
BOURNE THEATRE CO.: Racine, Wis., May 24, Sheboygan, June 1, Des Moines, Ia., 3—week.
BOOTH-BARRETT CO.: San Francisco May 13—four weeks.
CORNER GROCERY CO.: Chicago May 20—week.
CHIP O' THE OLD CLOCK CO.: Brooklyn, N. Y., May 20—week.
CARRIE ANDERSON: Sabetha, Kas., May 20—week.
CHICAGO COMEDY CO.: Chebause, Ill., May 20—week.
CHARLES A. GARDNER: Rock Island, Ill., May 22, Clinton, Ia., 23, Lyons 24, Sterling 25, Chicago 27—week.
CAPITAL COMEDY CO.: Madison, Wis., May 20—week.
CORSAIR CO.: Philadelphia May 20—indefinite.
CROATE DRAMATIC CO.: Oshkosh, Wis., May 20—week; Neenah 27—week.
DREAMS CO.: N. Y. City May 20—week.
DAN'L SULLY: Chicago May 20—week; Brooklyn, N. Y., 27—week; Hoboken, N. J., June 3—week.
DENMAN THOMPSON: N. Y. City Aug. 30—indefinite.
EDWIN STUART CO.: Kankanna, Wis., May 20—week.
E. H. SOTHERN: Salt Lake City May 22-25, Denver, Col., 27-June 1, Kansas City 4-5, Omaha 6-8.
EDWARD HARRIGAN CO.: Jersey City May 22.
EMMA WELL'S CO.: West Winchester, Can., May 27—week.
EDWARD SULLIVAN CO.: Trenton, N. J., May 27, Bridgeport, Ct., 28, 29, Hartford 30-June 1, Providence, R. I., 3—week.
EMMA FRANK'S DOT CO.: Buffalo, N. Y., May 20—week.
ETHEL TUCKER: New Castle, Pa., May 20—week; McKeesport 27—week; Olean, N. Y. June 3—week.
EUNICE GOODRICH: Fremont, Neb., May 20—week.
EDWIN F. MAYO CO.: Albany May 20—week; Rochester 26—week, Troy June 3—week.
FAT MEN'S CLUB: Jersey City May 23-27.
FRANK MAYO CO.: Boston May 20—week.
FREDERICK WARDE: Columbia, Mo., May 22, Hannibal 23, Quincy, Ill., 24, 25, Springfield 27, Decatur 28, Terre Haute, Ind., 30, Dayton, O., 31, Springfield June 1.
FLORENCE HAMILTON: Davenport, Ill., May 20—week.
FLOY CROWELL CO.: Bradford, Pa., May 20—week; Hornellsville, N. Y., 27—week; Elmira, June 3-5; Binghamton, 6-8.
FREDERICK LORANGER CO.: Hastings, Mich., May 23-25.
FELIX A. VINCENT CO.: Trenton, Mo., May 22, 23, Falls City, Neb., 24, 25, Whymore 27, 28, Fairburg 29, 30.
GINGER SNAPS CO.: Detroit, May 20—week.
GOWANGO MOHAWK CO.: Paterson, N. J., May 20—week.
GEORGE E. ATKINS: Carlisle, Pa., May 22.
GRAHAM EARLE: Bloomington Ill., May 20—week.
HOLDEN COMEDY CO.: Terre Haute Ind., May 20—week; Muncie 27—week; Dayton June 3—week.
HE, SHE, HIM, HER CO.: Stevenspoint, Wis., May 22, Chippewa Falls 23, St. Cloud, Minn., 24, Stillwater 25, Minneapolis 7-30.
IVY LEAF CO.: Salt Lake, Utah, May 21, 22, Virginia City 24, 25, San Francisco 27, two weeks.
JED PROUTY CO.: New York City May 13, two weeks.
J. B. POLK: St. Paul, Minn., May 23-25, Sioux City 26, Council Bluffs 31, Plattsmouth June 1, Nebraska City 3, Lincoln 4, Fremont 5, Kearney 6, North Platte 7.
J. J. DOWLING: Cleveland May 20—week.
J. K. EMMET CO.: N. Y. City April 22—indefinite.
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NATURAL GAS CO.: Cincinnati, O., May 20—week.
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OKLAHOMA WILD WEST CO.: Racine, Wis., May 24, Milwaukee 25, 26, Chicago, Ill., 27—week.
OLIVER BYRON CO.: Brooklyn, N. Y., May 20—week.
PECK'S BAD BOY (Atkinson's) CO.: Providence, R. I., May 20—week.
PASSION'S SLAVE CO.: Rochester, N. Y., May 20—week; Toronto, Can., 27—week, Montreal, June 3—week.
P. P. BAKER: Ipsilanti, Mich., May 22, Chatham, Ont., 23, London 24, St. Catherine 25, Buffalo, N. Y., 27—week.
PEOPLE'S THEATRE CO.: Manchester, Vt., May 20—week; Bennington 27—week.
PRIVATE SECRETARY CO.: Newark, N. J., May 20—week.
RANCH KING CO.: Newark, N. J., May 20—week; Lancaster, Pa., 27-29, Wilmington, Del., 30-June 1, Louisville 10—week.
ROBERT DOWNING CO.: Portland, Me., 22-22, Bangor 23-25.
RUBY LAFAYETTE CO.: Sheldon, Ia., May 20-22.
ROYCE-LANSING CO.: Seattle, W. T., May 22, Penjallup 23, Ellensburg 24, North Yakima 25.
ROSINA VOKES: N. Y. City April 29—indefinite.
RICHARD MANSFIELD: London, Eng.—indefinite.
SAWTELLE COMEDY CO.: Corry, Pa., May 20—week.
STILL ALARM CO.: Philadelphia May 20—week.
SMITH'S DRAMATIC CO.: Taunton, Mass., May 20—week.
SID FRANCE CO.: Minneapolis, Minn., May 20—week.
SNOW BROS. CO.: Canton, Ill., May 22, Leuriston 23, 25, Jacksonville 27-29, Springfield 30-June 1, Decatur 3-5.
STANDARD THEATRE CO.: Dubuque, Ia., May 20—week.
TESSIE DEAGLE CO.: Erie, Pa., May 20—week.
THE RULING PASSION CO.: Brooklyn, E. D. May 20—week.
THE MAIN LINE CO.: Buffalo, N. Y., May 20—week; Cleveland 27—week; Chicago, June 3—week.
TWO SISTERS CO.: Brooklyn May 20—week; Brooklyn, E. D., 27—week.
THE TWELVE TEMPTATIONS CO.: Denver, Col. May 20—week.
T. J. FARRON CO.: Toronto, Can., May 20—week.
THE RED SIGNAL CO.: Chicago, May 13—two weeks.
THE PAYMASTER CO.: Newark, N. J., May 20—week.
THE NIGHT WATCH CO.: Chicago, Ill., May 20—week.
ULLIE AKERSTROM: N. Y. City May 13—indefinite.
WORLD (J. Z. Little's) CO.: Chicago, May 20—week.
WAITE'S COMEDY CO.: Elmira, N. Y., May 20—week.
WILSON'S THEATRE CO.: LaCrosse, Mich., May 20—week.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: San Francisco—indefinite.
BENNETT-MOULTON OPERA CO.: Davenport, Ia., May 20—week; Milwaukee 27—indefinite.
BIJOU OPERA CO.: Charleston, S. C., May 20—two weeks.
CARLETON OPERA CO.: Baltimore, Md., May 13—two weeks.
CLARA LOUISE KELLOGG: Topeka Kas., May 22, Lawrence 23, Mankato, Minn., 25.
DUFF'S OPERA CO.: Philadelphia May 13—two weeks.
GILMORE'S BAND: Harrisburg, Pa., May 22, Philadelphia 23-25, Baltimore 27, 28.
KIMBALL OPERA CO.: Brooklyn, N. Y., May 20—week; Providence, R. I., 27—week.
KING COLE II.: Philadelphia, April 22—indefinite.
LITTLE TYCOON CO.: Columbus, O., 22, 23, Wheeling, W. Va., 24, Steubensville 25, Pittsburg 27—week; Philadelphia June 3—indefinite.
LAMONT OPERA CO.: Washington, D. C.—indefinite.
McCAULL'S CO.: N. Y. City March 11—indefinite.
NOSS FAMILY: Allegan, Mich., May 22, Otsego 23, Plainwell 24, Albion 25, Hillsdale 27, Deshler, O., 28, New Baltimore 29, Findlay 30, 31, Toledo June 1.
OVIDE MUSIN CONCERT CO.: Washington, D. C., May 22, Richmond, Va., 23, Norfolk 24, 26.
OOLAH CO.: N. Y. City May 13—indefinite.
SWEDISH LADIES' CO.: Rochester, Mich., May 22, Decorah, Ia., 24, La Crosse, Wis., 27.
SAID PASHA OPERA CO.: Buffalo May 20—week; Detroit, Mich., 27—week Peoria, Ill., June 3, Burlington, Ia., 4, Cedar Rapids 5, Marshalltown 6, Des Moines 7, 8.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
WILBUR OPERA CO.: Minneapolis, Minn., May 20—indefinite.

VARIETY COMPANIES.

GUS HILL'S CO.: San Francisco, Cal., May 20—four weeks.
HOWARD ATHANÆUM CO.: Chicago—indefinite.
MAY HOWARD CO.: N. Y. City, May 20—week.
ROSE HILL'S CO.: Philadelphia May 20—week.
TONY PASTOR'S CO.: Syracuse, N. Y., May 22, Toronto, Can., 23-25.

MINSTRELS.

DOCKSTADER'S MINSTRELS: Pttsburg, Pa., May 20—week.
GOODYEAR, COOK AND DILLON: San Francisco May 20—week.
HAVERLY-CLEVELAND MINSTRELS: Montreal, Can., May 20-22, Kingston 23, Toronto 24, 25, Hamilton 27, Bradford 28, London 29, St. Thomas 30, St. Catharines 31, Lockport, N. Y., June 1.
THATCHER, PRIMROSE AND WEST: St. Paul, Minn., May 22.

MISCELLANEOUS.

BRISTOL'S EQUINES: Green Bay, Mich., May 20-22 Wausau 23, 25.
BLAKE'S EQUINES: Baltimore May 8-25.
FOREPAUGH'S CIRCUS: Cincinnati May 22, Seymour, Ind., 23, Vincennes 24, Evansville 25, St. Louis, Mo., 27-30, Decatur, Ill., 31, Terre Haute, Ind., June 1.
HERRMANN: Chicago, Ill., May 20—week.
JOHNSON'S EQUINES: Peru, Ind., May 22, Wabash, 23, North Manchester 24, Columbia 25.
KELLAR: Philadelphia, May 13—three weeks.
MONTFORD ART EXHIBITION: Montreal, Can., May 6—indefinite.
MORRIS' EQUINES: Bridgeport, Ct., May 20—week.
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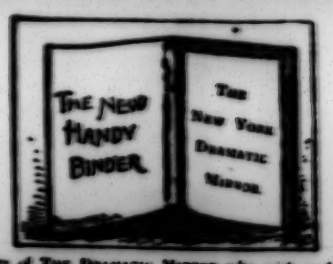

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